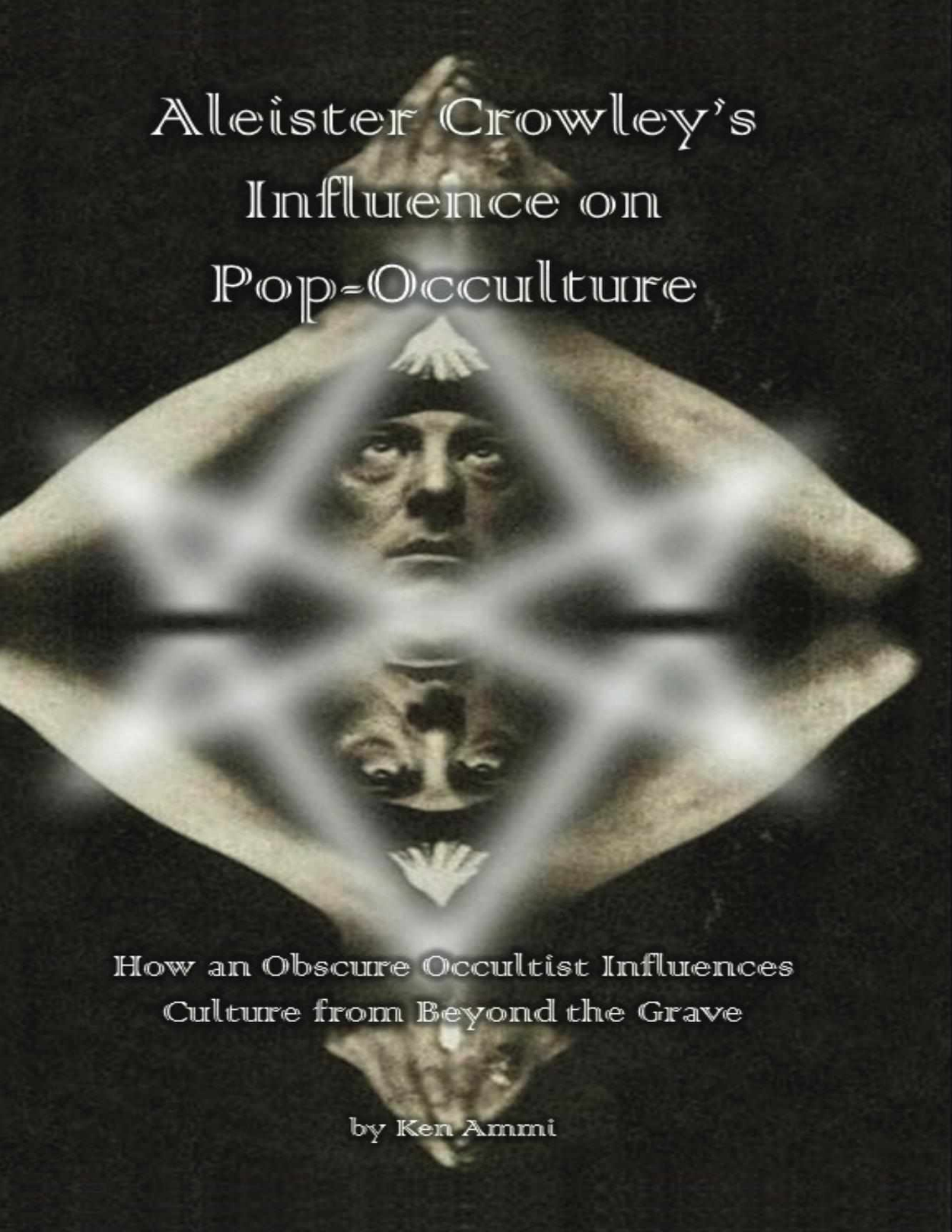
Aleister Crowley's
Influence on
Pop-Occulture
How an Obscure Occultist Influences
Culture from Beyond the Grave
by Ken Ammi

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I am the Snake that giveth Knowledge & Delight and bright glory, and stir the hearts of men with drunkenness.
To worship me take wine and strange drugs whereof
I will tell my prophet, & be drunk thereof!
—Aleister Crowley supposedly channeling Aiwass

No End Books

"…of making many books there is no end;
and much study is a weariness of the flesh.
Let us hear the conclusion of the whole matter:
Fear God, and keep his commandments:
for this is the whole duty of man."
—Ecclesiastes 12

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Introduction

Edward Alexander Crowley (1875-1947 AD) changed his first name to *Aleister* for occult numerological and referred to himself as *The Beast 666*, *Frater Perdurabo* (within *The Golden Dawn*), *Baphomet* (within the *OTO*), *V.V.V.V.V.-Vi Veri Universum* [or *Veniversum*] *Vivus Vici-By the power of truth, I, while living, have conquered the universe* (within the *MMM*), *Ol Sonuf Vaoresagi* (as Adeptus Major), *OU MH* (as Adeptus Exemptus), *To Mega Therion–The Great Beast* (as Magus), *Little Sunshine*, etc., etc., etc. He, in turn, was referred to as "the wickedest man in the world."
Aleister was a *magick**k**ian* (as serious practitioners spell it for numerological purposes), intensely sexually perverse, a drug addict and an all-around glorifier of all things demonic.
Crowley is also very, very, very influential in very, very, very many areas of culture, history, the magickal arts and much more.
You can find his hidden left hand behind everything from Jack Parsons and L. Ron Hubbard to the Lock Ness Monster and the alien grays (see my book *Fifty Shaded of Gray Aliens*). And this is barely even scratching the surface.

Consider some of the content of Aleister Crowley's obituary published in *TIME Magazine* on Monday, December 15, 1947 AD as "GREAT BRITAIN: Rascal's Regress":

> Edward Alexander ("Aleister") Crowley…determined to be a shocking young man. He went to Cambridge and became interested in magick (as he insisted on spelling the word)…Most of his books and poems…were printed privately because of their obscenity.
> Aleister achieved his shocking ambition. But he discovered that, although he was notorious, he had also become ridiculous…
> Newspaper called him "The Worst Man In The World." They told fantastic stories of him; he could raise devils and dead cats; he drank blood; he celebrated the obscene Black mass in his "temple"…
> He said he could make himself invisible, and claimed to have walked around a town once in a red robe and

> golden crown, unnoticed by anyone. In a treatise on magic he blandly remarked that “for nearly all purposes, human sacrifice is best”…
>
> Nina Hamnett…told of Crowley’s villa in Sicily; About half-past five in the morning, the household had to go out and face the sun. It was called “adoration.”
> The evening ceremony was the great thing. In one corner was a chair in which Mr. Crowley sat in front of a brazier in which incense was burned. There was a scarlet woman who wore a jewelled snake under her robe.
> There was a sort of hysterical business.
> [Once] a cat was sacrificed. The knife was blunt and the cat got out of the red circle. That was bad for magical work…Justice Swift : I have been over 40 years engaged in the administration of the law [but] I have never heard such dreadful, horrible, blasphemous and abominable stuff…. [Crowley stated] Before Hitler was, I am.…The world of 1947 buried him almost without noticing it, and without a shudder.

With regards to his influence upon various forms of “art,” Crowley was quite the muse—amusing? When the great artists of old, from painters to composers, et al., commented upon their craft they inevitably made reference to having the goal of glorifying God thereby.
Conversely, when the “great artists” of today commented upon their craft they inevitably make reference to deconstruction, to rebellion, to smashing conventions, to breaking taboos, etc., and it is no wonder we end up with that which can hardly be called art anymore but is more about illustrations of shattered worldview-philosophies.

I can agree with Alan Moore, whom we will meet below, on the following:

> I think that one of the problems with Crowley is the people who are interested in him, that you’ll get a lot of these little [****]ing middle class Satanists who are just trying to shock their mum and dad. They’ve heard that Aleister Crowley was “the wickedest man in the world”

> and so they say “Oh yeah, well I’m really into Crowley and I’m really into the philosophy of Charles Manson and I really like William Burroughs.” They don’t like William Burroughs because he was a brilliant writer, they like him because he shot his wife and did a lot of junk. It’s this kind of “Look at me, I’m being bad.”[1]

When I was a teen, for example, I recall reading that a member of the heavy metal band *Grim Reaper* noted that they display occult (or, whatever term he used) imagery because their management told them to for the sake of PR.
Thus, I agree with Moore on this point in as far as no, we cannot look at one photo of someone emulating Crowley (a pose, a shirt, a poster, a quote, etc.) and claim that they are an occultist (or Crowleyite, Satanist, etc.). Such a firm label should only be placed one someone based on a pattern and the fruit which they consistently produce.

Here is a list of some relevant books.

Firstly, within my context, I consider Attorney, Author and Researcher William Ramsey to be the primer modern day Crowley researcher. He has not only surveyed the works of others but has traveled to countries wherein he handled Crowley’s original texts—some hand written by Crowley.

Regarding Crowley, Ramsey has written three books: *Prophet of Evil*, *Aleister Crowley: A Visual Study*, and the most relevant to this work *Children of the Beast: Aleister Crowley’s Shadow over Humanity* wherein Ramsey:

> …traces Crowley’s impact upon the culture and history of the Twentieth Century and the New Millennium. Based upon a wide examination of diverse sources, Ramsey reveals in the book how varied individuals such as Adolf Hitler, Ian Fleming, Arthur C. Clarke, H. R. Giger, Timothy Leary and David Bowie are connected to and influenced by the Prophet of the New Age, Aleister Crowley.

> Filled with new research and unique insight into the lives of famous personalities, Children of the Beast investigates the immense impact of Aleister Crowley upon modern history.

John Weldon and John Ankerberg, “Knowing the Facts about Divination Practices and Occult ‘Games’,” “The Facts on the Occult” and “The Coming Darkness.”

Walter Martin, “The Kingdom of the Occult”

Ron Rhodes, “The Truth Behind Ghosts, Mediums, and Psychic Phenomena”

Philip G. Davis “Goddess Unmasked - The Rise of Neopagan Feminist Spirituality,” Davis:

> …argued that Wicca was the creation of an English civil servant and amateur anthropologist named Gerald B. Gardner…the origins of the Goddess movement lay in an interest among the German and French Romantics-mostly men-in natural forces, especially those linked with women.
>
> Gardner admired the Romantics and belonged to a Rosicrucian society called the Fellowship of Crotona-a group that was influenced by several late-nineteenth-century occultist groups, which in turn were influenced by Freemasonry.

Ronald Hutton “The Triumph of the Moon,” Hutton:

> …conducted detailed research into the known pagan practices of prehistory [but] could find no conclusive evidence of the coven from which [Gerald] Gardner said he had learned the Craft, and argued that the “ancient” religion Gardner claimed to have discovered was a mélange of material from relatively modern sources.

Robin Briggs “Witches and Neighbors,” Briggs:

> …pored over the documents of European witch trials and concluded that most of them took place during a relatively short period…The accused witches, far from including a large number of independent-minded women, were mostly poor and unpopular. Their accusers were typically ordinary citizens (often other women), not clerical or secular authorities.
>
> In fact, the authorities generally disliked trying witchcraft cases and acquitted more than half of all defendants. Briggs also discovered that none of the accused witches who were found guilty and put to death had been charged specifically with practicing a pagan religion.

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On Crowley's *Book of the Law* and "Do What thou Wilt" Motto

Good Fight Ministries produced a documentary titled, "They Sold Their Souls for Rock n Roll" and *Reel to Real Ministries* produced a documentary titled, "Hell's Bells: The Dangers of Rock 'N' Roll." They contain segments regarding Crowley's influence upon musicians.[2] One point of emphasis is just how many songs contain Crowley's infamous motto "Do what thou wilt…" as lyrics.
Of course, such has been restated in various ways, even in unexpected ways and places from Lady Gaga's song "Do What U Want" to the Burger King motto "Be Your Way" and the Nike motto "Just Do It."

I was quite astonished to learn of this especially when I reflected on the fact that in the early 1990s AD I played music with three bands and yet, I only wrote lyrics to one song. And, pray tell, what was the chorus? "Do what thou wilt shall be the whole of the law."
I am quite unsure how I hit upon that line since, at least for me, those were pre-internet days and I had only partially read Crowley's memoir *Confession*: a tedious work which chronicled the spontaneous memories of a Crowley who was by then an decrepit, sickly, drug dependent old man.

Now, the most that many know of Crowley is his motto "Do what thou wilt…" Beyond that, they may know other useful and disturbing tidbits.

But what is the motto? Well, that is the place to start. In a manner of speaking it is not Crowley's motto meaning that it was not directly authored by Crowley but by one of his demonic cohorts.

Crowley had what is known in this context as "scarlet women," those, including his wives, who were unfortunate enough to have anything to do with him (some of whom ended up in insane asylums). One was his wife Rose who became entranced whilst in Egypt with Crowley. Upon Crowley's request that she identify the entity speaking to her while they visited the Cairo Museum, she identified the ancient Egyptian artifact known as the

Stele of Ankh-ef-en-Khonsu aka *Stele of revealing* which was conveniently exhibit number 666.
Crowley decided to conduct a ritual, a *working* whereby to summon the being who subsequently dictated the *Book of the Law* which contains the motto.

But what is the motto? Well, firstly keep in mind that what gives the motto its meaning is its context so that is something to which we shall get.
Some quote the mottos simply as, “Do what thou wilt.” Others add to it thusly, “Do what thou wilt shall be the whole of the law” and yet others quote in in whole, “Do what thou wilt shall be the whole of the law. Love is the law. Lover under will.”

Some note that simply quoting “Do what thou wilt” or “Do what thou wilt shall be the whole of the law” is why the motto gets such a bad rep as this makes it sound like it is an invitation, if not commandment, to just do whatever you want. However, with the addition of the last portion, “Love is the law. Lover under will” we get a fuller context and the motto turns into a beautiful, life affirming, peace, love and happiness sort of statement.

Well, context expands from immediate to greater (and beyond to cultural, historical, etc.) and so what defines just what is meant by, let us focus on, “love” and “will” is both the preceding and following sentence, the paragraph and the text as a whole.

Note that, to begin with the *Book of the Law*’s chapter one verse 3 states, “Every man and every woman is a star” which makes you wonder, or finally know, why we refer to celebrities as “stars.”

Verse 7 notes that “it is revealed by Aiwass” which some read as “I WAS” which they then see as a reversal, of sorts, of YHVH’s statement in Exodus 3: “I AM” or “IAM that I AM.” Note that former *Magister Templi* in the *Church of Satan* who is now the *Magus* of the *Chaos Imperium* Diabolus Rex Church (whose name appears to mean something to the likes of: the devil is the king of the church) has stated, “I am that I am not.”

Verse 10 states, “Let my servants be few & secret” hinting secret societies, mystery religions, etc.

Verses 12-13 begins to provide that which we seek, “take your fill of love! I am above you and in you. My ecstasy is in yours. My joy is to see your joy.” See, it is all positive and beautiful.

Verse 15 offers some identifications, “Now ye shall know that the chosen priest & apostle of infinite space is the prince-priest the Beast; and in his woman called the Scarlet Woman is all power given. They shall gather my children into their fold: they shall bring the glory of the stars into the hearts of men.”

Verse 18 also makes an interesting reference, “Burn upon their brows, o splendrous serpent!”

Verse 21b gets right to the point of identifying the messenger, “…there is no other God than me, and my lord Hadit.”

Now, since this is coming from a deceiving spirit who is dealing in secret info it gets a bit confusing but note that verse 1 stated simply, “Had! The manifestation of Nuit.” Verse 6 stated, “Be thou Hadit, my secret centre, my heart & my tongue!” Verses 7-9, “Behold! it is revealed by Aiwass…The Khabs is in the Khu, not the Khu in the Khabs. Worship then the Khabs, and behold my light shed over you!”

Yeah, Aiwass, Nuit, Hadit, etc. shed light alright, “Satan disguises himself as an angel of light” (2nd Corinthians 11:14).

Verse 27 refers to the “Queen of Space” which is reminiscent of the Biblical “Queen of Heaven” who is an abominable idol (and the name of which Catholics have applied Mary, see the chapter on the Queen of Heaven within my book *In Consideration of Catholic Doctrines, Traditions and Dogmas*) and verses 33-34 actually references, “Queen of Heaven” in this way:

> Then the priest fell into a deep trance or swoon, & said unto the Queen of Heaven; Write unto us the ordeals;

> write unto us the rituals; write unto us the law!
> But she said: the ordeals I write not: the rituals shall be
> half known and half concealed: the Law is for all.

It is then noted that v. 35 “This that thou writest is the threefold book of Law” and, in part, this will teach “the work of the wand and the work of the sword” which refers to magickal, and sacrificial, practices.

We then learn that v. 39 “The word of the Law is THELEMA.” This became Crowley’s magickal system and hints at the definitions which we seek as we were interested in defining “love” and “will.” As in English “will” can mean a legal document, the exercise of volition, etc. there are various Greek words for “will” such as *pisteuō*, *ekballō*, *thelō* and, of course, *thelēma*.

And this brings us to the motto in v. 40:

> Who calls us Thelemites will do no wrong, if he look but
> close into the word. For there are therein Three Grades,
> the Hermit, and the Lover, and the man of Earth. Do
> what thou wilt shall be the whole of the Law.

The motto will be repeated a few times and so we shall come the love and will part. Note that with regards to the context of “love” and “will” v. 41 states, “The word of Sin is Restriction.” Seems that doing what thou wilt would free you from the restriction of sin. In other words, do whatever you want and do not be concerned about sin.

Verse 42 notes that “thou hast no right but to do thy will” and v. 43 notes that “pure will, unassuaged of purpose, delivered from the lust of result, is every way perfect.”

Verse 57 brings us to the statement:

> Invoke me under my stars! Love is the law, love under
> will. Nor let the fools mistake love; for there are love
> and love. There is the dove, and there is the serpent.
> Choose ye well!...

Indeed, there are love and love if we take that to mean different concepts and meanings. For example when you say “I love my children, I love chocolate, I love my dog” you are using one word with different meanings.

Verse 58 states, “I give unimaginable joys on earth” and states, “nor do I demand aught [anything] in sacrifice” which, as we shall see, is a statement which will be contradicted.

As a point of interest, v. 60 references “The Five Pointed Star, with a Circle in the Middle, & the circle is Red.” This is a pentacle (an encircled pentagram) such as can be seen on the cover of the Anton LaVey’s *Satanic Bible*.

Back to love v. 61 states, “…to love me is better than all things: if under the night stars in the desert thou presently burnest mine incense before me, invoking me with a pure heart, and the Serpent flame therein.” Along with this come promises of worldly goods and pleasures in exchange for worship:

> Ye shall gather goods and store of women and spices; ye shall wear rich jewels; ye shall exceed the nations of the earth in spendour & pride; but always in the love of me, and so shall ye come to my joy…I love you! I yearn to you! Pale or purple, veiled or voluptuous, I who am all pleasure and purple, and drunkenness of the innermost sense, desire you. Put on the wings, and arouse the coiled splendour within you: come unto me!

There are a lot of veiled references here such as to the coiled, fiery, spinal serpent kundalini which is tied in with sex magick (and thus, with tantric sexual yoga). This exchange of worship of false gods and/or Satan in exchange for the things of this world sounds familiar:

> Again, the devil took Him [Jesus] to a very high mountain and showed Him all the kingdoms of the world and their glory; and he said to Him, "All these things I will give You, if You fall down and worship me." Then Jesus said to him, "Go, Satan! For it is written, 'YOU SHALL WORSHIP THE LORD YOUR GOD, AND SERVE HIM ONLY'" (Matthew 4:8-10).

Chapter one ends the "Manifestation of Nuit" with calls to have the priestess' eyes "burn with desire as she stands bare and rejoicing in my secret temple…I am the naked brilliance of the voluptuous night-sky."

Chapter 2 of the *Book of the Law* notes that this is now "the hiding of Hadit…I, Hadit, am the complement of Nu." It goes on for a while with Hadit self-describing itself and offering words of *wisdom* such as v. 19, "Is a God to live in a dog? No!" And, well, maybe Hadit is in a dog since it also states v. 23, "I am alone: there is no God where I am." Makes you think twice about David Berkowitz, the *Son of Sam*, who claimed that a Satanic dog was urging him to commit mass murder.

Verse 21 states, "We have nothing with the outcast and the unfit: let them die in their misery. For they feel not. Compassion is the vice of kings: stamp down the wretched & the weak: this is the law of the strong: this is our law and the joy of the world." The Christmas song goes:

> Joy to the world!
> The Lord is come.
> Let earth receive her King.
> Let every heart / Prepare Him room.

Hadit's song would go:

> Joy to the world!
> Have nothing with the outcast and the unfit.
> Let them die in their misery.
> Compassion is the vice of kings.
> Stamp down the wretched & the weak.
> This is the law of the strong.

Well, Adolf Hitler and social Darwinists and otherwise eugenicists would have loved it.

Pay close attention to the terminology in the rest of v. 21, "Think not, o king, upon that lie: That Thou Must Die: verily thou shalt not die, but live." Does this sound familiar?:

> The woman [Eve] said to the serpent, "From the fruit of the trees of the garden we may eat; but from the fruit of the tree which is in the middle of the garden, God has said, 'You shall not eat from it or touch it, or you will die.'"
> The serpent said to the woman, "You surely will not die!" (Genesis 3:2-4).

Verse 21 then notes that "If the body of the King" recall that this it the king for whom compassion is a vice and who would not die "dissolve, he shall remain in pure ecstasy for ever." So apparently, the inhumane king will not die but die, dissolve and be in eternal ecstasy.

Verse 21 ends by listing names such as Nuit and Hadit and states, not surprisingly and in keeping with our correlation to Genesis' serpent, "these are for the servants of the Star & the Snake."

But we have not heard the last of the snake as v. 22 elucidates the *sacred* rites of the snake:

> I am the Snake that giveth Knowledge & Delight and bright glory, and stir the hearts of men with drunkenness. To worship me take wine and strange drugs whereof I will tell my prophet, & be drunk thereof! They shall not harm ye at all. It is a lie, this folly against self. The exposure of innocence is a lie. Be strong, o man! lust, enjoy all things of sense and rapture: fear not that any God shall deny thee for this.

Herein is revealed the deepest secret of all mystery religions, secret societies, Illuminati, Freemasonry, occult, Satanic, magick, etc. by any other name—call "them" the infamous "they" what you will. This is the luciferian doctrine; that they serpent, the snake, Lucifer brought enlightenment to humanity. Note that it was stated that *the Snake that giveth Knowledge* and consider the following:

> The LORD God commanded the man, saying, "From any tree of the garden you may eat freely; but from the tree of the knowledge of good and evil you shall not eat, for in the day that you eat from it you will surely die" (Genesis 2:16-17).

It is about this tree of knowledge that the serpent said to the woman:

> You surely will not die! For God knows that in the day you eat from it your eyes will be opened, and you will be like God, knowing good and evil.

This was later played out in the myth of Prometheus, the Titan who stole fire from the gods and gave it to humanity. This Luciferian myth is replayed every few years in the mass ritual known as the Olympics which begins with the lighting on the Promethean torch. The brilliant knowledge of the snake is that its followers are to worship it with wine, strange drugs, lust along with assurances that in this there is no harm and that no God will deny you for doing such things. Well, no false god would but the one true and living God, YHVH, loves you way too much to not have warned you about such destructive practices.

In v. 24 we get another part of the definition of “love” within this context which is, “Love one another with burning hearts; on the low men trample in the fierce lust of your pride, in the day of your wrath.”

Verses 26-27 brings us back to the Garden of Eden, to the coiled rising kundalini in short: to “that serpent of old who is called the devil Satan” (Revelation 12:9 and 20:2), “I am the secret Serpent coiled about to spring: in my coiling there is joy. If I lift up my head, I and my Nuit are one. If I droop down mine head, and shoot forth venom, then is rapture of the earth, and I and the earth are one. There is great danger in me…”

By now we know that when v. 35 states, “Let the rituals be rightly performed with joy & beauty!” it refers to drunken, drugged out lust and acting in uncompassionate ways.

There is some esoteric reference to whatever dogs are in this context such as in v. 27 “shall fall down into the pit…and there he shall perish with the dogs of Reason” and v. 45 “The is death for the dogs.”

For some more moral context note vss. 48-49, 52 “Pity not the fallen! I never knew them. I am not for them. I console not: I hate the consoled & the consoler. I am unique & conqueror. I am not of the slaves that perish. Be they damned & dead! Amen…veil not your vices in virtuous words: these vices are my service; ye do well, & I will reward you here and hereafter.”

Beyond encouraging ruthlessness rewards are promised for the exercise of vice.

Here are some other points of interest:

> 60. Therefore strike hard & low, and to hell with them, master!...
>
> 65. I am the Master: thou art the Holy Chosen One.
>
> 72. …death is the crown of all.

> 73. Ah! Ah! Death! Death! thou shalt long for death.
> Death is forbidden, o man, unto thee.
> 74. …He that lives long & desires death much is ever the
> King among the Kings.
>
> 77. O be thou proud and mighty among men!
> 78. Lift up thyself! for there is none like unto thee
> among men or among Gods! Lift up thyself, o my
> prophet, thy stature shall surpass the stars. They shall
> worship thy name, foursquare, mystic, wonderful, the
> number of the man; and the name of thy house…

All this stuff about being proud, lifting oneself up, such that "there is none like unto thee among men or among Gods" and that "thy stature shall **surpass the stars**" to the point that "They shall worship thy name" sounds familiar:

> How you have fallen from heaven, O Heylel [some
> translate as Lucifer] son of the dawn! You have been cut
> down to the earth, You who have weakened the nations!
> But you said in your heart, "I will ascend to heaven; I
> will raise my throne **above the stars of God**, And I will
> sit on the mount of assembly In the recesses of the north.
> I will ascend above the heights of the clouds; I will make
> myself like the Most High."
> Nevertheless you will be thrust down to Sheol, To the
> recesses of the pit (Isaiah 14:12-15).

Note that this chapter contained many esoteric references to colors and numbers and in verse 76 a long and odd string of numbers and letters is followed by the question and answer, "What meaneth this, o prophet? Thou knowest not; nor shalt thou know ever. There cometh one to follow thee: he shall expound it." And with that we come to "The end of the hiding of Hadit; and blessing & worship to the prophet of the lovely Star!"

Chapter 3 of the *Book of the Law* begins by stating, "Abrahadabra; the reward of Ra Hoor Khut." And now you know whence came the magic (or, in reality *magick*) word which is in so very many children's stories: from a

real life demon if not Satan himself (the issue of abrahadabra versus abracadabra is another issue altogether).

Verse 3 is an intro of sorts, “I am a god of War and of Vengeance. I shall deal hardly with them” and so this is well in keeping with the previous encouragement of ruthlessness and lack of compassion. This war god commands that an island be fortified and v. 6 “Dung it about with enginery of war!”

Disturbingly in vss. 7-8 the war god states, “I will give you a war-engine. With it ye shall smite the peoples; and none shall stand before you.” One reason that this is disturbing because one of Aleister Crowley’s followers was Jack Parsons of JPL: *Jet Propulsion Labs* (or as some have it, *Jack Parsons Lab*). Parsons was, literally, a very advanced rocket scientist and Satanic black magickian who was also a cohort to L. Ron Hubbard, performed what is said to have been a dimensional portal opening ritual/working at what later became the infamous Area 51 and who’s life ended in a literal blaze of glory, of sorts, as he blew himself up in an experiment accident.

You may recall exhibit number 666; the *Stele of Revealing* which the war god tells Crowley to get and “set it in thy secret temple…it shall be your Kiblah for ever.” Kiblah is, in Islam, the direction of the Kaaba in Mecca which is the direction to which Muslims orient themselves for prayer. Thus, the stele 666 is to be the spiritual compass for the Crowley.

Verse 10 ends with instructions that the stele be locked in a glass container wherein “It shall not fade, but miraculous colour shall come back to it day after day.” This, says v. 11, “shall be your only proof. I forbid argument. Conquer! That is enough.”

Then, vss. 11-12, instructions are given for worship:

> Worship me with fire & blood; worship me with swords & with spears. Let the woman be girt with a sword before me: let blood flow to my name. Trample down the Heathen; be upon them, o warrior, I will give you of

> their flesh to eat! Sacrifice cattle, little and big: after a child.

Following are encouragements, of sorts, vss. 16-18, "…fear not to undergo the curses. Ye, even ye, know not this meaning all. Fear not at all; fear neither men nor Fates, nor gods, nor anything….Mercy let be off; damn them who pity! Kill and torture; spare not; be upon them!"

Verse 19 refers to "That stele" which presumably is the one numbered 666 and it is said that "they shall call the Abomination of Desolation." Verses 21-22 further instructs, "Set up my image in the East: thou shalt buy thee an image which I will show thee…The other images group around me to support me: let all be worshipped, for they shall cluster to exalt me. I am the visible object of worship; the others are secret; for the Beast & his Bride are they…" So, not only idolatry being commanded but it appears that Aleister Crowley and Rose themselves are to be worshipped.

Verse 23 gives instructions for a perfume which is to include "rich fresh blood" and v. 24 notes that "The best blood is of the moon, monthly" meaning menstruation, "then the fresh blood of a child, or dropping from the host of heaven: then of enemies; then of the priest or of the worshippers: last of some beast, no matter what." Of this bloody mixture of menstrual or child or priestly or other blood they are to, as per v. 25, "make cakes & eat unto me."

Apparently, not well fed on blood of whichever sort you can get your hands upon, and by whatever means, you are to go on a murderous rampage as, v. 27, "these shall breed lust & power of lust in you at the eating thereof." So now to v. 26, "These slay, naming your enemies; & they shall fall before you."

We previously saw that one to come after Crowley was said to be able to elucidate the long sequence of mysterious letters and numbers. This personage appears to be referred to as in in v. 34, "Another prophet shall arise, and bring fresh fever from the skies; another woman shall awake the lust & worship of the Snake; another soul of God and beast shall mingle in the globed priest; another sacrifice shall stain the tomb; another king shall

reign; and blessing no longer be poured To the Hawk-headed mystical Lord!"

Indeed, this is all very inside stuff and so some of its meanings are unknown, some unknowable, some contain multiple meanings, etc. For example, "fresh fever from the skies" may refer to chemtrails. That "another woman shall awake the lust & worship of the Snake" may be a reference to the Yoga boom in the USA and beyond. The reference to "another soul of God and beast shall mingle" sounds a bit like Genesis 6:4, "The Nephilim were on the earth in those days, and also afterward, when the sons of God came in to the daughters of men, and they bore children to them. Those were the mighty men who were of old, men of renown." And on it goes attempting to guess at what a demonic entity was saying to deceive a Satanist.

There are also instructions given on the binding of the *Book of the Law* and the distribution thereof, v. 39:

> All this and a book to say how thou didst come hither and a reproduction of this ink and paper for ever—for in it is the word secret & not only in the English—and thy comment upon this the Book of the Law shall be printed beautifully in red ink and black upon beautiful paper made by hand; and to each man and woman that thou meetest, were it but to dine or to drink at them, it is the Law to give. Then they shall chance to abide in this bliss or no; it is no odds. Do this quickly!

We are then back to death and destruction as per v. 42, "…destroy the traitors…them attack without pity or quarter; & destroy them utterly. Swift as a trodden serpent turn and strike! Be thou yet deadlier than he! Drag down their souls to awful torment: laugh at their fear: spit upon them!"

There is also a dire warning, and prediction actually, in v. 43:

> Let the Scarlet Woman beware! If pity and compassion and tenderness visit her heart; if she leave my work to toy with old sweetnesses; then shall my vengeance be known. I will slay me her child: I will alienate her heart:

> I will cast her out from men: as a shrinking and despised harlot shall she crawl through dusk wet streets, and die cold and an-hungered.

Well, apparently at least two of Crowley's scarlet women did not heed the warning as they ended up in insane asylums.

But beyond being warned, there are instructions:

> 44. But let her raise herself in pride! Let her follow me in my way! Let her work the work of wickedness! Let her kill her heart! Let her be loud and adulterous! Let her be covered with jewels, and rich garments, and let her be shameless before all men!
>
> 45. Then will I lift her to pinnacles of power: then will I breed from her a child mightier than all the kings of the earth. I will fill her with joy: with my force shall she see & strike…46. …will bring you to victory & joy: I will be at your arms in battle & ye shall delight to slay…

So the instructions are to embrace pride, wickedness, adultery, materialism, power hunger, slaying and the breeding of a certain child. This concept is sometimes referred to as a "moon child" and some, such as Jack Parsons and L. Ron Hubbard tried time and time again to produce one (leaving devastated women and aborted babies in their wake, see my article "L. Ron Hubbard's son speaks out: Scientology or Satanology?"[3]).

Now, we will learn that, well at least and unlike most Atheists and occultists, this creature does not, in a manner of speaking, discriminate as per vss. 49-55:

> I am…the blasphemy against all gods of men. Curse them! Curse them! Curse them! With my Hawk's head I peck at the eyes of Jesus as he hangs upon the cross. I flap my wings in the face of Mohammed & blind him. With my claws I tear out the flesh of the Indian and the Buddhist, Mongol and Din…I spit on your crapulous creeds. Let Mary inviolate be torn upon wheels: for her

> sake let all chaste women be utterly despised among you!

After being told, in vss. 56-59, that “for beauty's sake and love's” cowards and fools are to be despised and “As brothers fight ye!” v. 60 states, “There is no law beyond Do what thou wilt.”

Since, as per v. 61, “There is an end of the word of the God enthroned in Ra's seat” the command is, v. 62-70, “To Me do ye reverence!...I am the Hawk-Headed Lord of Silence & of Strength…my left hand is empty, for I have crushed an Universe; & nought remains.” And with a few more verses ends the *Book of the Law*.

We began this series by asking just what “Do what thou wilt shall be the whole of the law” meant within the context into which it is sometimes put “Love in the law, love under will” (a context into which it is not always put when the *Book of the Law* itself repeats it). What is “love” (and don’t say “baby don’t hurt me, don’t hurt me, no more”) and “will”? Well, clearly, from the *Book of the Law*’s context the will is that of the various demonic beings dictating it and the love is immoral, uncompassionate, pitiless, bloodthirsty unlovely lack of true love.

Note that some people, including Crowley himself, have noticed a similarity between “Do what thou wilt shall be the whole of the law” and St. Augustine’s much earlier “Love and then what you will, do” or “Love, and do what thou wilt.” Here is what Augustine wrote in *Tractatus VII, 8*:

> Once for all, then, a short precept is given thee: Love, and do what thou wilt: whether thou hold thy peace, through love hold thy peace; whether thou cry out, through love cry out; whether thou correct, through love correct; whether thou spare, through love do thou spare: let the root of love be within, of this root can nothing spring but what is good.

Thus, he correlates love with good and therein doing what one wills: in love and for goodness.

Of course, Augustine's greater context is that of Christian theology so note the following:

> For you were called to freedom, brethren; only do not turn your freedom into an opportunity for the flesh, but through love serve one another (Galatians 5:13).

Also, consider the following:

> One of the scribes came and heard them arguing, and recognizing that He had answered them well, asked Him, "What commandment is the foremost of all?"
> Jesus answered, "The foremost is, 'Hear, o Israel! The LORD our God is one LORD; and you shall love the LORD your God with all your heart, and with all your soul, and with all your mind, and with all your strength.' The second is this, 'You shall love your neighbor as yourself.' There is no other commandment greater than these" (Mark 12:28-31).

And, of course, "God is love" (1st John 4:8) and "God so loved the world that he gave his only Son, so that everyone who believes in him may not perish but may have eternal life." (John 3:16).

Based on the context of the *Book of the Law* and on his personal infamous behavior and worldview; Crowley can make no such claims.

As an accretion to the "Do what thou wilt" motto's chronicle, let us note Eckhart Tolle who is the (in)famous guru for Oprah Winfrey and the *Global Alliance for Transformational Entertainment* (G.A.T.E.).

On p. 72 of his book *New Earth* he quoted the motto thusly, "Love and do what you will." So was he endorsing Crowley's motto?

Some of that which follows may be a bit of reiteration. Firstly, Crowley quoted the motto in a few different forms. I do not say he *wrote* but he *quoted* as the book from which the motto proceeds is the *Book of the Law* about which Crowley wrote (1976 AD ed., p. 5):

> This book was dictated in Cairo [Egypt] between noon and 1 p.m. on three successive days, April 8th, 9th, and 10th in the year 1904. The Author called himself Aiwass, and claimed to be ‘the minister of Hoor-paar-kraat.

A specter of sorts would appear behind Crowley and dictate to him. Ironically, *Hoor-paar-kraat* aka *Harpocrates* is a god of silence and his minister, nevertheless, spilled the beans to Crowley. Thus, if he is to be believed; Crowley was the ghost writer (pun intended) for *Hoor-paar-kraat* and thus, quoted the motto.

One instance of the motto is, “Do what thou wilt shall be the whole of the law; love is the law, love under will.” Thus, Eckhart Tolle certainly seems to be quoting Crowley. However, Tolle actually tells us exactly whom he is quoting as in that p. 72 he actually wrote:

> “Love and do what you will,” said St. Augustine.

So, it was that party animal St. Augustine who came up with this motto! The Augustinian motto comes from his *Homily 7 on the First Epistle of John* which deals with 1st John 4:4-12 which states:

> You are from God, little children, and have overcome them; because greater is He who is in you than he who is in the world. They are from the world; therefore they speak as from the world, and the world listens to them. We are from God; he who knows God listens to us; he who is not from God does not listen to us. By this we know the spirit of truth and the spirit of error.
>
> Beloved, let us ***love one another***, for ***love is from God***; and ***everyone who loves is born of God*** and knows God. The one who does not love does not know God, for ***God is love***. By this ***the love of God was manifested*** in us, that God has sent His only begotten Son into the world so that we might live through Him.

> In this is love, not that we loved God, but that ***He loved us and sent His Son*** to be the propitiation for our sins. Beloved, if God so loved us, we also ought to ***love one another***. No one has seen God at any time; if we love one another, God abides in us, and ***His love is perfected*** in us.

In his homily, Augustine wrote the motto as, “Dilige et quod vis fac”:

> This we have said in the case where the things done are similar. In the case where they are diverse, we find a man by charity made fierce; and by iniquity made winningly gentle. A father beats a boy, and a boy-stealer caresses. If you name the two things, blows and caresses, who would not choose the caresses, and decline the blows?
>
> If you mark the persons, it is charity that beats, iniquity that caresses. See what we are insisting upon; that the deeds of men are only discerned by the root of charity. For many things may be done that have a **good appearance**, and yet proceed not from the root of charity. For thorns also have flowers: some actions truly seem rough, seem savage; howbeit they are done for discipline at the bidding of charity.
>
> Once for all, then, a short precept is given you: **Love, and do what you will**: whether you hold your peace, **through love** hold your peace; whether you cry out, **through love** cry out; whether you correct, **through love** correct; whether you spare, **through love** do you spare: let the root of love be within, of this root can nothing spring but what is good.”

Thus, the context is that God’s love is sacrificial, self-giving, and God manifested in the flesh as the Messiah Jesus in order to show the ultimate love, “Greater love has no one that this; to lay down one’s live for one’s

friends" (John 15:13). With this sort of love as a guide, we can do what we will as what we will to do will be guided by this sort of love.

Is this the very same thing, guide, context that Crowley employed? Not quite exactly. Here are some examples of Crowley's/Aiwass' context:

> I am the Snake that giveth Knowledge & Delight and bright glory, and stir the hearts of men with drunkenness. To worship me take wine and strange drugs whereof I will tell my prophet, and be drunk thereof! Be strong, o man! Lust, enjoy all things of sense and rapture: fear not that any God shall deny thee of this.

One does not need to know much Bible to recognize that this being is identifying itself with Satan—the serpent in the Garden of Eden who beguiled Eve to partake of the Tree of the Knowledge of Good and Evil. Thus, by the time the term "God" is used at the end of the quotation, we know that this god is not the one true living God YHVH.

So, there is YHVH's love and there is the twister self-serving selfish pseudo "love" of Satan. In fact, verse 57 of the *Book of the Law* clues us in to the fact that there are various sorts, or definitions, of "love":

> Invoke me under my stars! Love is the law, love under will. Nor let the fools mistake love; for there are love and love.

Verse 21 states:

> We have nothing with the outcast and the unfit: let them die in their misery. For they feel not. Compassion is the vice of kings: stamp down the wretched & the weak: this is the law of the strong: this is our law and the joy of the world.

Verse 41 states, "The word of Sin is Restriction."
Verse 61 states "Ye shall gather goods and store of women…always in the love of me…and drunkenness of the innermost sense."

Verses 56-59 state that “for beauty’s sake and love’s” cowards and fools are to be despised and “As brothers fight ye!”

We could go on and on and on proving that the “love” guide behind the motto is not YHVH’s love but satanic lack of “love.”

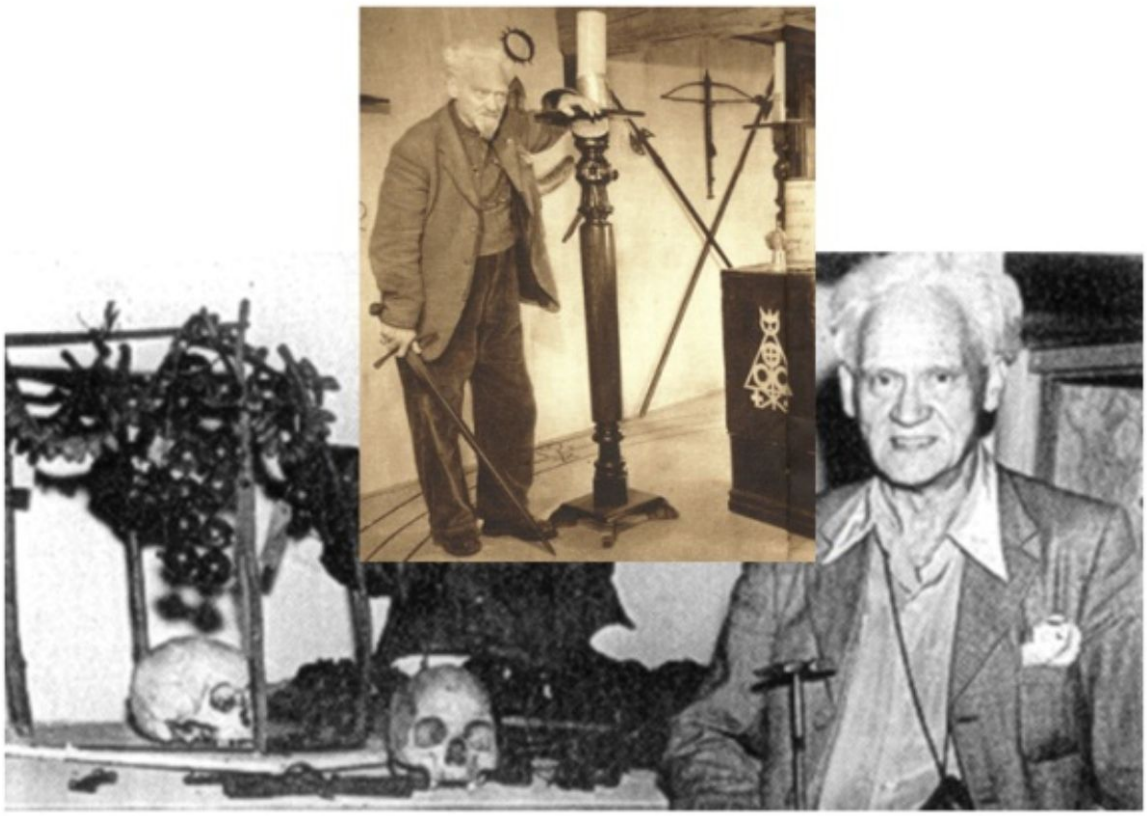
Verses 49-55 seem to put a nail in the coffin:

> I am…the blasphemy against all gods of men. Curse them! Curse them! Curse them! With my Hawk’s head I peck at the eyes of Jesus as he hangs upon the cross. I flap my wings in the face of Mohammed & blind him. With my claws I tear out the flesh of the Indian and the Buddhist, Mongol and Din…I spit on your crapulous creeds.
> Let Mary inviolate be torn upon wheels: for her sake let all chaste women be utterly despised among you!

So, to what sort of love was Eckhart Tolle referring? He was quoting Augustine however, Tolle’s worldview-philosophy-theology is nothing like Augustine’s.
Was it then an underhanded manner whereby to promulgate Aleister Crowley’s worldview-philosophy-theology? It is their shared anti-Christian worldview-philosophy-theology which may answer the question for us.

As a side not which may expose a clue or be a coincidence; recall that for some or no reason Tolle quoted the motto on p. 72.
It is a fact that “72” is a very important occult number as it refers to the *Goetia*, the *Lesser Keys of Solomon*, wherein there are 72 demons which rule the world. Again, this either means nothing or says it all.
In any case, the love of which Crowley writes and the love of which the Apostle John and Augustine write are direct opposites so—where does Eckhart Tolle lay?
Lastly, in 1954 AD Gerald Gardner established a form of witchcraft called *Wicca*. Being influenced by Crowley, as he was the penned the *Wiccan Rede* which (although stated in various forms) is “An it harm none, do what ye will.”

Charter document signed with one of Crowley's pseudonyms "Baphomet" wherein he refers to Gardner as "our beloved son."



The charter was of the OTO or Order of the Temple of the East Order of Oriental Temlars.

Crowley on Jesus, Muhammad and Buddha

Aleister Crowley is a rare exception in the anti-Christian support group aspect of occultism which I have noted.

Perhaps not since writing on Adolf Hitler as Bible expositor, which I did within my book *From Zeitgeist to Poltergeist*, have we considered if such an infamous person may have some insights in the contexts, contents and concepts within the Bible—spoiler alert: Hitler did not fare well at all—shocking, I know.

In *Magick-Liber ABA*, book 4, Crowley pondered the following:

> One cannot even think of a "super-dog" transforming the world of dogs, whereas in the history of mankind this happens with regularity and frequency. Now here are three "super-men," all at loggerheads.
>
> What is there in common between Christ, Buddha, and Mohammed? Is there any one point upon which all three are in accord? No point of doctrine, no point of ethics, no theory of a "hereafter" do they share, and yet in the history of their lives we find one identity amid many diversities.

Well, gotta hand it to Crowley on this one as not many people are willing to admit that, indeed, Christ, Buddha and Mohammed are ***not*** in accord (agreement) regarding doctrines, ethics, the "hereafter," etc.

Yet, our interest is the area in which he does claim that they accord; a certain life experience:

> Buddha was born a Prince, and died a beggar.
> Mohammed was born a beggar, and died a Prince.
> Christ remained obscure until many years after his death.

> Elaborate lives of each have been written by devotees, and there is one thing common to all three—an omission. We hear nothing of Christ between the ages of twelve and thirty. Mohammed disappeared into a cave. Buddha left his palace, and went for a long while into the desert.
>
> Each of them, perfectly silent up to the time of the disappearance, came back and immediately began to preach a new law."

Before continuing with Crowley's statement; let us fact check thus far. It is true that "We hear nothing of Christ between the ages of twelve and thirty" and that he remained "perfectly silent up to the time of the disappearance"? The facts are that Jesus did not disappear, He was not silent and we know what He was doing. Crowley is playing upon the misconception that there is such a thing as Jesus' "missing years."

Jesus did not disappear but for some time moved to Egypt to where Joseph was instructed to take Him and Mary for safety—see Matthew 2:13. From these "missing years" many have claimed that Jesus was, well, very busy as He is supposed to have traveled to India to study with monks and they claim that whilst in Egypt he was initiated into the mysteries. Well, such claims have been researched and are utterly baseless—for evidence see my article *Jurassic Ark – Christ's "Lost Years"*[4] wherein you will also learn that at the age of 12 Jesus was found in the Temple discussing points of theology with the elders and also that we know what He was doing between the ages of 12-30 as Luke 2:52 states, "Jesus increased in wisdom and stature, and in favour with God and man." In other words, what was Jesus doing? Living a good ol' fashioned life. Personages such as Crowley cannot accept this because He must have been somewhere learning occult knowledge since they try to fit into their occult worldview—as does just about any and every worldview/religion; see my parsed essay *Which Jesus?* [5]

Crowley continues thusly:

> This is so curious that it leaves us to inquire whether the histories of other great teachers contradict or confirm. Moses led a quiet life until his slaying of the Egyptian. He then flees into the land of Midian, and we hear nothing of what he did there, yet immediately on his return he turns the whole place upside down. Later on, too, he absents himself on Mount Sinai for a few days, and comes back with the Tables of the Law in his hand.

Do we really hear nothing of what Moses did in Midian? Again, this ain't rocket surgery; as per Exodus 3:1 "Moses kept the flock of Jethro his father in law." Sorry occultists but that's all folks! He was just keeping flocks. No, but he must have…well, the claim was that we hear nothing but the fact is that we hear exactly what he was doing; living a good ol' fashioned life.

When it comes to what happened to turn a good ol' keeper of flocks into a man who "turns the whole place upside down" the Bible tells us this as well. As you can read in detail in my article *Is the Bible Skeptical About Miracles? - Moses as Skeptical Scientist*[6]; he was minding his own business and lamenting his own people's slavery and YHVH instructed him as to what was to be done.

That he then absents himself on Mount Sinai and comes back with the Tables of the Law is a whole other issue and again, we know about it because we are told about it in the Bible—see Exodus ch. 19.

Crowley continues:

> St. Paul (again), after his adventure on the road to Damascus, goes into the desert of Arabia for many years, and on his return overturns the Roman Empire.

Indeed, Saul, later known as Paul was busy hunting down, incarcerating and murdering Christians until he had a supernatural experience with Jesus. Thereafter he wrote:

> …when God…was pleased to reveal His Son in me so that I might preach Him among the Gentiles, I did not immediately consult with flesh and blood, nor did I go

> up to Jerusalem to those who were apostles before me; but I went away to Arabia, and returned once more to Damascus.
> Then three years later I went up to Jerusalem to become acquainted with Cephas [aka Peter], and stayed with him fifteen days" (Galatians 1:15-18).

At one point he also tells Timothy, "When you come bring...the books, especially the parchments" (2 Timothy 4:13). While we do not know, exactly, what he was doing in Arabia and Damascus he does note:

> I know a man in Christ who fourteen years ago—whether in the body I do not know, or out of the body I do not know, God knows—such a man was caught up to the third heaven. And I know how such a man—whether in the body or apart from the body I do not know, God knows—was caught up into Paradise and heard inexpressible words, which a man is not permitted to speak.
>
> On behalf of such a man I will boast; but on my own behalf I will not boast, except in regard to my weaknesses. For if I do wish to boast I will not be foolish, for I will be speaking the truth; but I refrain from this, so that no one will credit me with more than he sees in me or hears from me" (2 Corinthians 12:1-6).

He may be speaking of someone else as he dichotomizes that "On behalf of such a man I will boast" however, "on my own behalf I will not boast." And yet, he continues by stating (verse 7):

> Because of the surpassing greatness of the revelations, for this reason, to keep me from exalting myself, there was given me a thorn in the flesh, a messenger of Satan to torment me—to keep me from exalting myself!

So it was either he who had that experience and he is speaking of himself in the third person or he was kept from exalting himself due to having heard of such a wondrous experience from someone else.

Crowley had noted that, “Mohammed disappeared into a cave” and it was therein where the supposed angel alleged Gabriel. Yet, Muhammad’s initial discernment was accurate as he thought that he was being deceived by jinn which are the Islamic version of demons to the point that he contemplated suicide (for details see my article *Muhammad and Jesus, part 8 of 10*[7]).

Crowley further wrote, “Mohammed would hardly have driven a camel until he was thirty-five years old if he had possessed any talent or ambition.” Yet, from a relatively young age Muhammad was a merchant.

Crowley also notes that “Buddha goes into details” but, firstly, what we know of Siddhartha Gautama aka the Buddha (if any such person ever existed) comes from after the time of Jesus. Also, Buddhists contradictorily claim that Siddhartha was born able to speak and noted his knowledge of reincarnation, etc. but also that he did not have this knowledge until he found himself meditating under a tree (a styled way to say that he partook of the tree of the knowledge of good and evil).

Overall, of course, Crowley had his own reasons for getting into such issue but the fact is that he misrepresents facts along the way so that whatever conclusions he was reaching are based on faulty reasoning.

Sex Magick in Pop-Occulture

Sex, sex, sex, sex, sex, sex, sex; turn on your TV at any given moment, even bunny ears broadcast, and one minute will not pass without you hearing a reference to sex. Sex is why *Dancing With the Stars* is no longer watchable by the family—as it has become *Dry Humping With The Stars Who Are Dressed In A Manner That Would Even Embarrass Daisy Duke*. *Family Feud* has become unwatchable by the family as many of the topics deal with nudity, sex, strippers, etc. Yet, this is not about sex but about the corruption thereof.

This is nothing new. For example, Hollywood was virtually founded upon perversion, “Come up and see me sometime.” Yet, it was the 1960s AD which, within the USA, really kicked things into high gear with the sexual **devolution**. Yet, *free love* was not free but there was a very high price to pay; STDs, abortion, broken homes, children with one parent, etc., etc., etc. and etc.

Yet, it was more than about people becoming so evolved, brilliant, spiritual and enlightened that they figured out how to act like a dog in heat. It was about sex magick. Within the USA, the 60a were a time which combined very many issue, two of which were a massive proliferation of occultism and the corresponding sex which **always**, by definition, accompanies it. By occult, we are referring to the externalization of the hierarchy, to rearing the ugly head of sexual perversion into the open under the guise of spirituality, tantra, magick and or even fun and “love.”

In the last century, the *Ordo Templi Oriantis* (OTO). got on Aleister Crowley’s case because they thought that he was stealing their magickal secrets. Crowley published a text in which he prescribed sex as a part of magickal workings and this was the OTO’s modus operandi. Crowley claimed to be unaware of the OTO’s practices; he just happened upon the idea. Of course, this idea is as old as perversion itself.

Consider that temple prostitutes have been around for millennia. And to bring this right up to date, note that former member of Anton LaVey's church of Satan and founder of the temple of set, (Ret) US Intelligence officer Col Michael Aquino, made an interesting statement during the legal battle between US Army Maj Grady McMurtry and Kenneth Grant regarding the legitimate chartered of the US Grand Lodge of the OTO:

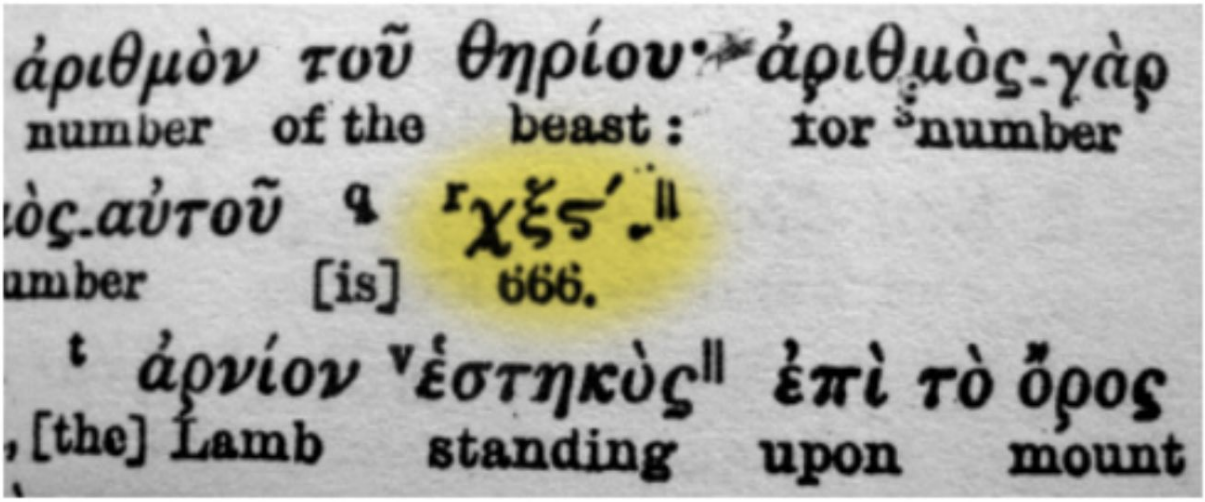
> While sitting in the courtroom watching Judge Legge preside sternly over the slug-out, I couldn't help wondering if he had any idea he was ruling on which group had legal claim to anal sex as the supreme religious sacrament in the United States.[8]

Aquino is married to a woman so to him, and Crowley, and all such personages; any orifice will do. Led Zeppelin's good ol' "In Through the Out Door" which was probably a better album name than, say, "We Love Sodomy." Of course, The Doors just came right out with it as Jim Morrison sang, "Back Door Man."

Yes, Crowley was a man amongst men…and he was a man who had been amongst many men.

The Doors gathered around Crowley statue.

One has to wonder if this occult corruption of sex has to do with the fact that, as seen in the attached image, in a cursive style of Greek; 666 is written with the letters Chi (600), Xi (60) and Stigma (6) which looks very much like XES which, in typical occult fashion, would be reversed so as to read SEX.



In my article *On Grant Morrison book "Supergods"*, which is about the possessed comic book author, we quoted a report which noted:

> …*The Invisibles*—a series about voodoo, time travel and the Marquis de Sade—was in danger of being canceled, he mobilized his fans in an unusual way: He exhorted them to participate in a worldwide magic spell by masturbating on Thanksgiving Day. Yes, he held a "wankathon." It worked—or at least sales of *The Invisibles* improved.[9]

Bill Schnoebelen, who claims to be an ex-, well, just about everything from witch/wiccan to Satanist, from Freemason to Mormon, wrote of "the pervasive influence of Aleister Crowley upon the beginnings of Wicca" and noted:

> …most Witches, myself included, find it necessary to study his material and "plug themselves into" the magical current of Crowley's demon spirit guide, a mysterious being named Aiwass. Aiwass is another name for Set, an Egyptian god…
> Sodomy is especially "sacred" to Set…It opens what are called the "Typhonion" tunnels, channels through which extremely powerful demons, like the horrible Choronzon, can travel from the "alternate reality" and emerge into this universe and enter the sex partner's

> body.[10]

As a side note: some see in the name which has come to be spelled “Aiwass” a typically satanic purposeful reversal of YHVH’s order. In fact, YHVH’s very manner whereby to refer to Himself as “I AM” as *Aiwass* is pronounced as “I WAS.”

These preliminary, and disturbing, quotes are in order to being us to just what is the Typhonian tradition as elucidated by *The Mystica* which is the “encyclopedia of the occult, mysticism, magic, paranormal and more...”:

> The Typhonian tradition is sometimes defined as a current that flows through the cosmology of the Ordo Templi Orentis (O. T. O.). Typhon was the god in Greek mythology who when appearing before the other gods was so ugly he changed into a fire-eating monster; he waged a terrible war and was eventually killed by one of Zeus’ thunderbolts. Thus, Typhonian is synonymous with fire and force, also means the Opposer. Typhon's Egyptian counterpart is Set or Seth.[11]

Interesting correlations to Leviathan and Satan the oppose, the adversary. Leviathan was both a beast named in the Old Testament book of Job 3:8 ch. 41 gives a description which includes, “Who can open the doors of his face? Around his teeth there is terror” (v. 14) also relevant to the above is (vss. 19-21):

> Out of his mouth go burning torches; Sparks of fire leap forth. Out of his nostrils smoke goes forth As from a boiling pot and burning rushes. His breath kindles coals, And a flame goes forth from his mouth.

Leviathan then became symbolic or indicative:

> In that day the LORD will punish Leviathan the fleeing serpent, With His fierce and great and mighty sword, Even Leviathan the twisted serpent; And He will kill the dragon who lives in the sea (Isaiah 27:1).

Finally, came to be referenced in satanic texts: for example, the Hebrew letters that make up the creature's name are seen at each point of the upside-down Goat of Mendes pentagram which is the sigil of the *Church of Satan*: here is the back cover of the *Satanic Bible*.

Typhonian tradition as currently acknowledged means returning to a matriarchal system of goddess worship; not restoring the Egyptian pantheon, per se, but the system of worship. This corresponds to the god Set as well as Typhon, gods of opposition or adversary.
The Typhonian tradition clearly eradicates the status-quo and is staunchly resisted by those resisting change. Such resistance is clearly seen from Judeo-Christian history, patriarchy replacing matriarchy.

Here you have both Set and Typhon associated with opposition and adversary. Note that Set is essentially Set-an, or Satan.
As we will see from a further quote, one thing being touched upon is the myth of a matriarchal society. For a detailed refutation of this myth please see *Appendix: Wicca, the goddess, Witchcraft, Paganism and History*.

In short, such a society is utterly unsubstantiated by history and

archaeology and even feminists have spoken out against this myth pointing out that falsehood does not help the cause of feminism.

In fact, female false goddesses are not less violent and bloodthirsty than male false gods. In fact, human males under the auspices of their male gods men may war with each other but human women under the auspices of their male goddesses were rather taken with murdering their own babies. For examples of how this continues on to this very date, see my article *Witchcraft child sacrifice: "Sacred Abortion."*[12]

One disastrous result has been feminine derogation. This has led to woman being thought of as sexual, sensual, lewd, and whatever. The Hebrews segregated women at menstruation as being impure. Jewish women were required to repent by making sacrifices after childbirth.

Well, women are sexual and sensual and there is nothing wrong with that within the context of an appropriately ethical relationship: marriage (of course, they are not "lewd" in general).
As for the Hebrews, what is missing from the statement above is that quite often they combined concepts of ritual with concepts of physical, medically related cleansing. They treated blood outside of the body as just what it is: a potential bio hazard.

Note Leviticus 12:2, "When a woman gives birth…she shall be unclean…as in the days of her menstruation she shall be unclean." Thus, this is clearly about blood and blood was unclean due to its bio hazard status once outside of the body. This was tied into the concept of life being in the blood.
Moreover, v. 4 states, "she shall not touch any consecrated thing, nor enter the sanctuary until the days of her purification are completed." This is simply a form of quarantine.
Finally, being ritually unclean due to having come into contact with blood lead to further ritual as in vss. 6-7, "When the days of her purification are completed…she shall bring to the priest at the doorway of the tent of meeting" a sacrifice, "for a sin offering…and she shall be cleansed from the flow of her blood."

The combination of medical and ritual cleansing are made all the clearer with regards to *a discharge of blood*:

> Now if a woman has a discharge of her blood many days, not at the period of her menstrual impurity, or if she has a discharge beyond that period, all the days of her impure discharge she shall continue as though in her menstrual impurity; she is unclean.
>
> Any bed on which she lies all the days of her discharge shall be to her like her bed at menstruation; and everything on which she sits shall be unclean, like her uncleanness at that time.
>
> Likewise, whoever touches them shall be unclean and shall wash his clothes and bathe in water and be unclean until evening. When she becomes clean from her discharge, she shall count off for herself seven days; and afterward she will be clean (Leviticus 15:25-28).

Thus, this is about carefully regulating and cleansing from bio hazards. In Christianity, this was followed by the witch and heretic manias. Many women died because men believed that they believed the wrong things. It seems certain such vial acts were committed because of masculine fear of women. Sources of such fear seen uncertain, but the principle one is probably ignorance. Some venture the reason for male sense of superiority is that Christ was a male himself. This sexist discrimination still continues; many still oppose the feminist movement and achievement.

That in Christianity patriarchy was followed by witch and heretic manias is a detail free statement. Christianity did not lead to any such thing rather, over a millennia and at a distance from whence Christianity was established a particular branch of Christianity which considered itself to be the one and only true for of it, Roman Catholicism, took it upon itself to conduct various inquisitions.

Also of interest may be that the *Jewish Encyclopedia* notes (1906 ed. Vol. XI, pp. 485, 203):

> It remains a fact that the Jews, either directly or through their correligionists in Africa, encouraged the Mohammedans to conquer Spain…during the sixteenth and seventeenth centuries fewer than three people a year were executed in the whole of the Spanish monarchy from Sicily to Peru, certainly a lower rate than in any provincial court of justice in Spain or anywhere else in Europe.

The fact is that whilst some “churches” took it upon themselves to mistreat, misrepresent, etc. women; the Bible knows of no such thing—see my articles *Is the Bible misogynistic?* and *Biblical Women*.[13]

An opposing step against such male dominance was the advent of the New Aeon presented by Aleister Crowley in The Book of the Law that seeks to reestablish feminine and masculine worship in balance similar to ancient Egyptian custom.

Sure, that may be why, at least, three women associate with Crowley (two having been wives) ended up in insane asylums.

The Mystica notes:

> The step was a two-fold Typhonian one.
>
> First, it represented Crowley’s attempt to defeat Christianity which demoralized him throughout his life: his mother called him the Beast as a child and then he was called the wickedest man in the world.
>
> Secondly, the Law was Thelemic law, Greek Thy Will, which stated that man was to live in pleasure, not suffering, which would frighten men. Men's fright would occur because it would shatter their conformity of living in pain suffering, they must adjust to this.

Sadly, Crowley grew up amongst very severe religionists including schools which practiced brutal corporal punishment (no, not solely a spanking). His

rebellion again YHVH was fueled by the very same things that fuel very many Atheists rebellion: as emotional reactions against unknown, neglectful or absentee fathers (Crowley's died when he was 11 yrs.) and/or rejecting Christianity based on experiences with people who actually violated Christian ethics.

The reference to Thelemic law is to Crowley's demon-spirit channeled "Book of the Law" wherein was stated, "Do what thou wilt shall be the whole of the law, the law is love, love under will."

Supporters of Crowley, and/or those who do not know any better, appeal to the reference to "love" and claim that this one un-contextual sentence is positive.

Well, the greater context is that one is to worship these demonic false gods via drunkenness, drugs, blood, human sacrifice and yes, "live in pleasure" aka hedonism: have unmarried sex with whom thou wilt—as one may term it.

This would frighten men because we have YHVH's law in our hearts and our conscience would convict us of sin—until such time, that is, that our consciences become "seared as with a hot iron" and we basically repress and suppress it until it no longer speaks to us (see 1 Timothy 4:2).

This adjustment would make a change in man. It would free man from thinking it was appropriate for him to live in pain and suffering. He would no longer feel guilty when attempting to escape it. He would thus know it was the Law and his duty to escape it and exist in pleasure. The Law of Thelema was now focused on his Will.

The issue is that the Crowleyan manner whereby to "escape it" is unethical hedonism—note the reference to no longer feeling guilty. The reason that "The Law of Thelema was now focused on his Will" is that the will is the premise upon which magick is based: the exercise of will in order to bring about changes in the material realm (and other realms).
This powerful exercise of human will is why Paganism, Satanism, Luciferianism, magick, etc. eventually break down to self-deification.

> The mind was thus free to conduct other pursuits. The Law of Thelema was the way of the Typhonians. It was the path of Set, the Opposer, who was in constant combat against Horus and the stationary Osirian trinity just as those of the New Aeon are in constant combat against the confining establishments of the past [A]eon.

By relieving pain and suffering by seeking a life of pleasure (as if *pleasure* guarantees lack of pain and suffering) the mind is free to pursue the way of the Typhonians which, remember, are "a current that flows" from "the god in Greek mythology" the Opposer, who "changed into a fire-eating monster…waged a terrible war and was eventually killed by" Zeus. This false god, but true demon, is the counterpart is Set or Seth. It was Set/Seth (Satan) who was so jealous of Osiris that he murdered him. He later dismembered his corpse. He then fought against Osiris' son Horus and plucked out one of Horus' eyes even while Horus castrated him.

As a Christian apologetics side note: the reference to "trinity" is typical of such polemics. There is only one Trinity and it is the Holy one which is the very nature and essence of YHVH. What is referred to as "trinity" with reference to various religions is really, when viewed and represented accurately, tri-theism, a triad, a tripartite being or some such thing.

Those of the "New Aeon" refer to those into the occult magick craft and the fact is that the "New Aeon" (the new age) is merely the old and original aeon/age repackaged as the original rebellion was Lucifer's assertion, "I will be like the most high" (Isaiah 14:14, this is one of Lucifer's five *I wills*) and the original lie was his presentation of this concept to humanity "you will be like God" (Genesis 3:5).
This is the concept of Lucifer, turned into Satan, bringing enlightenment (actually, endarkenment) to humanity and promising self-deification.

That adherents of the New Aeon/New Age combat against the past aeon is, from the greater Crowlean context, a reference to the defeat of Christianity by the Law of Thelema or, as it has come to be known, *Crowleyanity*.

> It is no wonder even those not officially recognizing this New Aeon such as Leonardo De Vinci and Sir Isaac Newton were occultists, and that J.G Frazer author of the Golden Bough, describes science as successful magick were among those who produced social change.

We will leave it to other, or as a side issue, to determine whether *Leonardo De* [da] *Vinci and Sir Isaac Newton were occultists*. Apparently, this odd grammatical structure is meant to assert that J.G Frazer wrote that science is successful magick and that those who employ magick produced social change.

This is part of the reason why the exercise of will, within the magickal context, leads to self-deification as magick follows certain principles which cause outcomes. On the other hand, followers of YHVH know that He is ultimately in charge so that we cannot, in a manner of speaking, force His hand.

> Once the mind is free of guilt, consciousness can rapidly grow. An increasing consciousness is like a continuum that continues to grow; a thing in which anything seems possible. Its reality has no limits, and is the tool and path of the magickal.
>
> This is why it is such a valuable tool for the magician, enormously expanding his consciousness and yielding limitless possibilities. The only test is of their future utility, will they produce the desired magickal results, not their morality. Within this Typhonian tradition, or current, lays the vast stream of magickal possibilities stretching from ancient Egypt to the present at the magician's disposal.

By somehow disregarding the guilt of your sins—by excusing, justifying, or being made to believe that there is no such thing as sin—you are given over to the oppose/adversary who causes an "increasing consciousness" whereby "anything seems possible" as it "has no limits…limitless possibilities."

And we finally get to the bottom line which is that the ends justify the means: “The only test” is the “magickal results” and “not their morality.” As long as you get what thou wilt it does not matter how you get it—*do what thou wilt shall be the whole of the law!*

One last thing to not beyond all that we have learned is that *The Mystica* is no mere academic, scholarly, “encyclopedia” but an apologetics for the occult magickal arts.

Self-deification in the Magick Craft

Very enticing this magick craft, so much so that it leads to self-deification. Let us use what some might consider an extreme example in the form of Rex Diablos Church who is the former *Magister Templi* in the *Church of Satan*, is now the *Magus* of the *Chaos Imperium* and whose name appears to mean something to the likes of: the devil is the king of the church.

He has made statements to the effect of that magick is based on scientifically demonstrable. Magick has two basic component to it: 1) it is premised upon the concept of bringing about causation via an applying of the will and 2) being empowered by demonic entities—by any other name (familiars, spirit guides, guardian angels, etc.).

Since there are certain manners whereby to go about conjuring up demons and imposing your will. Therefore, the practitioner of the magick craft—be they a conscious theist or some sort or not—very easily end up concluding that they, themselves, are a or *the* deity. After all, they are the ones volitionally, that is willfully, causing nature to conform to their wishes.

This is in counter distinction to the Christian who serves a sovereign LORD. YHVH is sovereign and so we do not craft results. Yes, we pray and yet within His will and not ours, “Your will be done on Earth as it is in heaven” (Matthew 6:10).

In typical satanic form, via what some call the “law of reversals,” Satanists seek to reverse YHVH’s order. Everything that Satan and his adherents do is a negation of that which YHVH did as they can only seek to emulate Him. They turn everything upside-down, inside out and backwards.

Thus, whilst YHVH stated, “I am that I am,” Diabolus Rex Church stated, “I am that I am not.”

That was during a discussion with Clyde Lewis and Freeman as he came across as a swell and good humored guy. By the way, he may very well be swell and good humored as, after all, he is not the enemy but is himself a victim (however willing) of the enemy.

However at last, the friendly neighborhood Satanist lets the demon-cat out of the bag.

He quoted the Jehovah's Witness version of John 1:1 "The Word was 'a' god" to which, for whatever ignorant reason, Clyde Lewis says, "Yeah."

Then added, "We have become gods...we are God, we've stolen the fire as Prometheus and now it's upon us to do the same thing."

Indeed, Prometheus is the Lucifer figure and Diabolus Rex Church has fallen for the original lie, "You will be like God" (Genesis 3:5).

Also, during the discussion, which included a Q&A with callers, he could not exactly manage to be consistent. Whenever he was challenged he played the aloof neutral part and would say something like that the challenger had expressed an opinion and he happened to hold to a different one.

However, he did take occasional pop shots are religion. Well, not religion in general but exclusively one particular religion and that was…Buddhism? No. Zoroastrianism? Nay. Islam? Not. Let's see, which one, which one? Right he only besmirched Christianity because, after all, why bother arguing against falsehood? Rather, he sought to discredit his only real obstacle: the truth of the gospel of Jesus the Messiah as expressed via traditional biblical Christianity.

Now that is a compliment!!!

Lastly, I have no reference as this proceeds forth from the top of my head yet, I recall hearing an interview with someone who was once part of a vampire cult. He noted that they constantly experienced strife as it is

difficult to get along and be on the same page when everyone thinks that they are god.

They Hate Christianity, But Why?

Hereinafter the “they” in the question “Why do they hate Christianity?” refers to what is variously termed secret societies, mystery religions, cults, occults, magickians—by any other name.

Imagine someone, or rather a very large group of people, who literally worship the devil, teach their children to do likewise, systematize this worship into a hierarchic authoritarian religious structure, fund people to travel the world in order to convert them to devil worship, etc., etc., etc.

Now, Christians; image that you are not a Christians and do not feel any grace, pity, love, heartbreak or even righteous anger, etc.

Now you understand why the groups mentioned above hate Christianity; they literally view us as devil worshippers.

How so?

Understand that what the devil does is to imitate that which YHVH does but backwards, inside out and upside down or, as some term it, same but opposite.

The secret doctrine of the aforementioned groups—all of them in some form or another—is that the true wise, good, God did not create the material realm but that it was a lesser god who did so.
This lesser god is viewed as evil because it created the material realm and matter is viewed as evil as it is far below the spiritual.

The God of the Bible, YHVH, is seen as this evil God and thus, Christians (and Jews) are views as worshipping this devil.

Into the picture comes a being that brings true enlightenment to humankind. This being also comes in many forms such as the serpent/Satan in the Bible,

Prometheus the titan in Greek mythology, etc.

Thus, the enlightener (who is actually the en*dark*ener) is worshipped as the true god.

Thus, the call good evil and evil good and so they turn the one true living holy God YHVH into Satan and Satan into god and assign the worship of that god, the one whom they can be like, to themselves and the worship of the evil God YHVH to Christianity.

L. Ron Hubbard, Dianetics and Scientology

To reiterate, whilst in Egypt, in 1904 AD, with one of his very, very, many, many sex partners de jour (he did not discriminate between male and female) Aleister Crowley encountered the *Stele of Revealing* / *Stele of Ankh-ef-en-Khonsu* which, much to his delight, was museum exhibit # 666.

During that same trip, Crowley made contact with a "præterhuman intelligence" known as Aiwaz or Aiwass whom Aleister Crowley described as follows:

> He seemed to be a tall, dark man in his thirties, well-knit, active and strong, with the face of a savage king, and eyes veiled lest their gaze should destroy what they saw.

This intelligence dictated the *Book of the Law* to Crowley (the text wherein a hawk headed god pecks out Jesus's eyes. Crowley stated that the revelatory situation hit him like "bolt from the blue" (Crowley, *Confessions*, p. 388).

L. Ron Hubbard, founder of the Dianetics and Scientology, was the magickal scribe for Jack Parsons who headed the California branch of a Crowlian organization (the Hotel California where "they just can't kill the beast").

Dianetics advertises itself as "The bolt from the blue that began a worldwide movement." This statement is based on L. Ron Hubbard's own statement to the effect of "Man had no inkling whatever of Dianetics. None. This was a bolt from the blue."[14]

Of course, the ultimate meaning to lightning as a symbol is when Jesus stated:

> I watched Satan fall from heaven like a flash of lightning (Luke 10:18)

Rosicrucian cross, as used on back of Crowley's tarot card deck, as used by Scientology, and as used by occultist and musician Glen Danzig.

Tony Ortega wrote an article based on the research of Hugh Urban into well, the title says it all: *Scientology and the Occult: Hugh Urban's New Exploration of L. Ron Hubbard and Aleister Crowley*.[15]
Hugh Urban wrote an article for the journal *Nova Religio* which was titled *The Occult Roots of Scientology?: L. Ron Hubbard, Aleister Crowley, and the Origins of a Controversial New Religion*. Urban subsequently wrote the book *The Church of Scientology: A History of a New Religion*.

> This portion of the Scientology/Dianetics story involves not only L. Ron Hubbard and Aleister Crowley but Jack Parsons. The manner in which they all tie together is their interest in and practice of satanic black magic (or, magick):
> Hubbard shacked up with Jet Propulsion Lab rocket scientist Jack Parsons, a man heavily into the occult, and in particular the teachings of The Great Beast, British occultist Aleister Crowley…
> Crowley's "magick" found parallels in what would become Hubbard's most famous creation, Scientology… his experience with Crowley's "Ordo Templi Orientis" (OTO) seems to have permeated his thinking and even the terminology of the church…
>
> In fact, Hubbard would go on to cite Crowley's book *Magick in Theory and Practice* in lectures.
>
> The similarities to what Hubbard would later say about his own "technology" are stunning…
> Crowley repeatedly emphasizes that Magick is a science. To distinguish his practice from parlor tricks and stage illusions, Crowley spells Magick with a "k" and insists that it is an exact science based on specific laws and experimental techniques…
>
> Urban is also careful to note the dissimilarities between Crowley's magick and Hubbard's tech…

Indeed, noted herein in chapter *Self-Deification and the Magick Craft*, it is this magickal science which appears to lead to self-deification as, after all, one acquires the ability to manipulate reality.

A previous article by Tony Ortega, titled *Scientology's Anti-Commie, Space Opera Beginnings, and Other Nuggets From New Academic Book* (June 8, 2011 AD), as noted:

> …what Urban does better than most is continually put Scientology's bumpy beginnings and notorious scandals in a larger context of American history and the development of American culture and ideas about religion.
>
> —Hubbard's various claims for how Dianetics and then Scientology would not just clear the mind of the results of past trauma, but that adherents who reached the upper levels of teaching would literally be able to create their own universes, where they would be gods…he was telling his followers that he was the reincarnation of Buddha himself. (Later, he would briefly flirt with the idea of promoting himself as a "Messiah.")

Now, continuing on with the 2012 AD article:

> Crowley had written about the possibility of a "magickal child" or "Moonchild," and Parsons decided he'd try to make one…

L. Ron Hubbard, Jr. aka Ronald DeWolf made reference to this and to how this lead L. Ron Hubbard, Sr. to perform many homemade abortions when the production of such a child would fail. Hubbard, Jr. is actually a survivor of a failed abortion attempt at the hands of his very own father—see my article *L. Ron Hubbard's Son Speaks Out: Scientology or Satanology?*[16]

> "Perhaps the most remarkable part of this whole story is that the Church of Scientology admits that all of this did happen," he [Hugh Urban] writes.

> Apparently unable to deny entirely that Hubbard took part in wild occult sex rites with a rocket scientist, the church has, over the years, floated the howler that Hubbard was actually on a military mission to infiltrate Parsons's little black magic club in order to neutralize it.
>
> "It is worth noting, however, that neither the Church of Scientology nor any independent researcher has ever produced any evidence for this claim," Urban calmly notes…

So, no evidence has surfaced to the affect that *Hubbard was actually on a military mission to infiltrate Parsons*. Yet, evidence has surfaced of Hubbard's own personal spiritual, occult, magickal practices:

> …curious text called the "Affirmations" (or "Admissions") of L. Ron Hubbard…appears to be Hubbard's own personal writings, meant to have been read into a tape recording device and then played back to Hubbard himself.
>
> No church official has ever publicly denied that "Affirmations" is an authentic Hubbard document, and Scientology's own legal position indicates that it does consider the document to be church property and clearly wants to keep control of the text…
>
> "Affirmations" indicates that the author is engaged in some kind of magical ritual and hoping that his "magical work is powerful and effective." In fact, the "affirmations" describe themselves as "incantations" designed to become an integral part of listeners' natures, impressing upon them the reality of their psychic powers and magical abilities. Perhaps more significant, however, is the repeated mention of a female guardian figure, the most important spiritual adviser and aid to the listener…

> Gerry Armstrong — once a trusted employee who was asked by Hubbard to gather his personal papers…a mutual release and settlement agreement between the Church of Scientology of California and former member Gerald Armstrong…agreed to return a number of confidential documents to the church…the church clearly indicates that the text was written by L. Ron Hubbard, and it is difficult to understand why the church would file suit to retain ownership of the text were it not an authentic document…

Affirmations, by any other name, have been practiced in various forms by personages of various worldviews, philosophies, religions, etc. In other words, an occult, secret society, mystery religion, magickal practice has been employed by everyone from mantra repeating Hindu and Buddhist to "Christian" word faith preachers. Within the context of the *Christianization* of affirmations (of course, affirmations cannot really be logically or theologically Christianized) this practice has been succinctly described as:

> …words are the containers of the force and through the force of faith you can create your own reality.[17]

So, what were some of L. Ron Hubbard's affirmations?:

> I can have no doubts of my psychic powers…I believe in my gods and spiritual things…my code is to be all things a "magus" must be…my magical work is powerful and effective…Material things are yours for the asking. Men are your slaves. Elemental spirits are your slaves. You are power among powers, light in the darkness…You will live to be 200 years old…

Beyond seeking to act, that is to express his will so as to create his own reality Hubbard was what may be termed *possessed* as he had what is variously termed a "familiar spirit," "spirit guide," "ascended master," or other terms such as is noted here:

> …in several places, Hubbard refers to his "Guardian," an angel-like creature that sounds like the same creature in

> Crowley's magick, his "Holy Guardian Angel."…

Well, that's nice, both Crowley and L. Ron Hubbard had guardian angels. In short, personages who practice satanic black magick are not dealing with "guardian angles" but they are, indeed, dealing with an angel:

> Satan disguises himself as an angel of light (2 Corinthians 11:14).

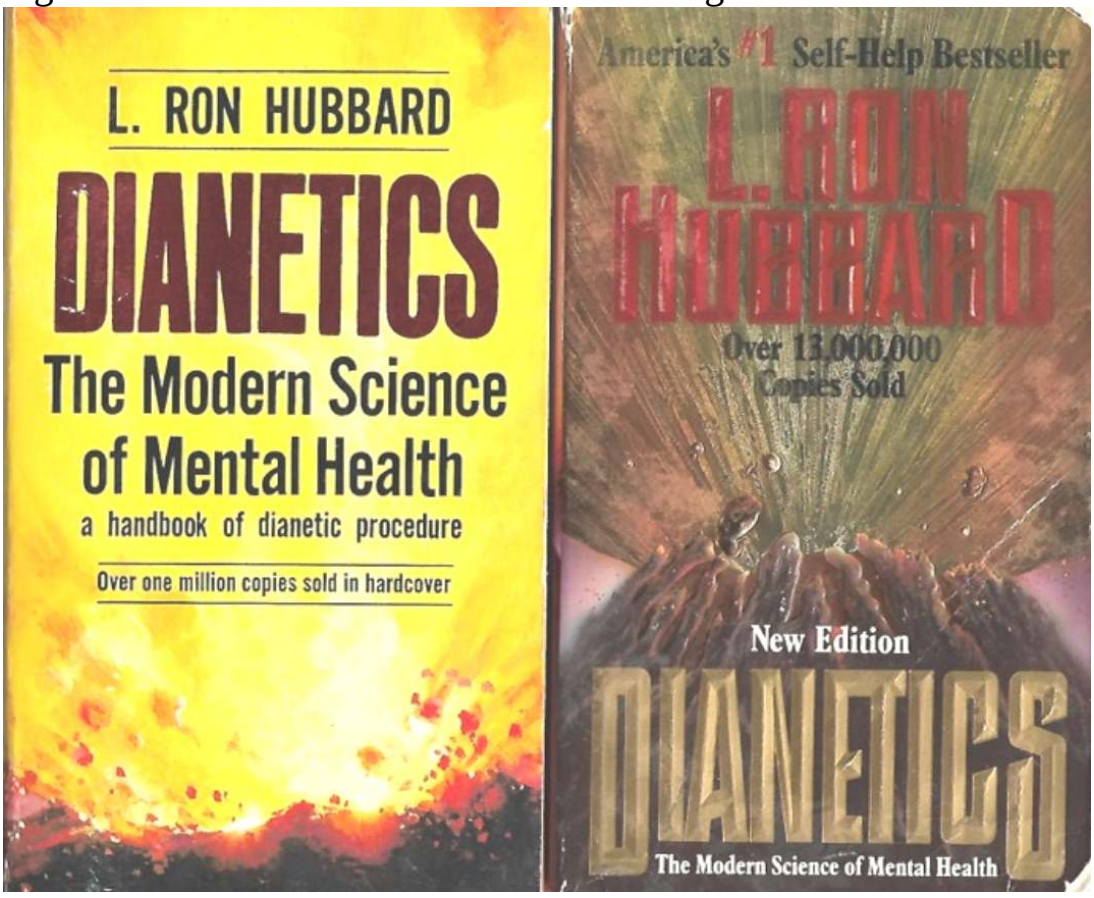
Other points of interest which we have seen references to above are elucidated in Tony Ortega's article *Scientology's Anti-Commie, Space Opera Beginnings, and Other Nuggets From New Academic Book*:

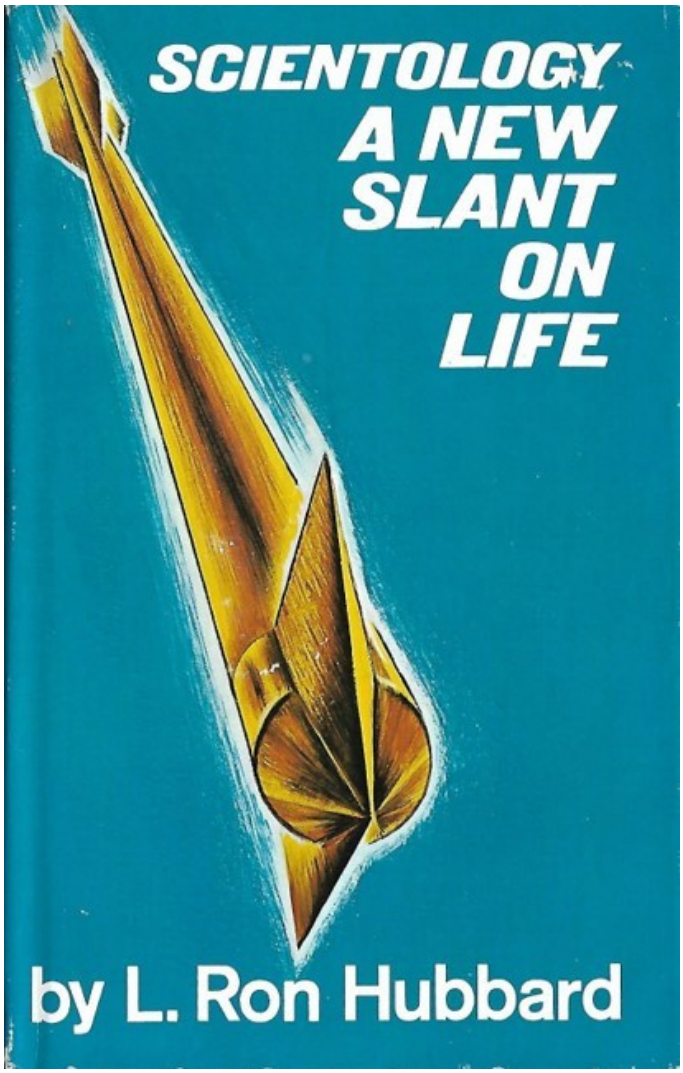
> None of Scientology's exorbitant claims of physical healing and supernatural gifts has ever been demonstrated, of course…Healing claims about the use of the e-meter got Scientology in hot water with the FDA, leading Hubbard in the early 1950s to begin shielding the organization from government meddling by starting to claim that his group was a religion, not a science…
>
> Operation Snow White (Scientology's massive infiltration of government offices, resulting in a 1977 FBI raid and the jailing of 11 top Scientologists, including Hubbard's wife, Mary Sue), Operation Freakout (Scientology's attempt to destroy Paulette Cooper, who wrote one of the first exposes of Scientology), and Operation Italian Fog (Scientology's attempt to smear Clearwater Mayor Gabe Cazares, who opposed the church's virtual takeover of his town)…
>
> …from a 2009 Scientology publication: OT Prep: $6,800 per 12.5 hours; New OT I: $2,800; OT II: $5,000; OT III: $8,400; New OT IV $7,800 (per 12.5 hours); New OT V: $7,800 (per 12.5 hours); New OT VI: $13,600; New OT VII: $2,800; New OT VII eligibility: $7,800 (per 12.5 hours).

> Says Urban: "The total costs to complete OT training will vary depending on the amount of auditing an individual Scientologist requires to get through each level. However, conservative estimates suggest that rising to OT VIII would require a minimum of $300,000 to $400,000.[18]

Here are some book covers via which Scientologists attempt to trigger past life memories.

The cover for Dianetics does not depict an erupting volcano but rather a volcano which has been bombed as the per the OTIII Scientology level story about Xenu decreasing population levels by brining aliens to Earth, placing them within volcanoes and then bombing the volcanoes.





This cover depicts a dropping bomb.
Great imagery for a self-help book!

L. RON HUBBARD

Spiritual Pioneer of the 20th Century

SCIENTOLOGY

8-8008

How to Increase Your Spiritual Ability from Zero to Infinity

This one depicts a being in Baphomet pose.

Examples of "Do what thou wilt" in Pop-Occulture

Essentially all music that proceeded forth from the USA can be traced back to Robert Johnson and his well-known deal with the Devil at the crossroads. As per the concept that *everything is a remix* (which itself is a remix of the Bible's statement that "There is nothing new under the Sun" Ecclesiastes 1:9) "Do what thou wilt" (which "shall be the whole of the law" as per Aleister Crowley) is a remix of the Bible's statement condemning time when "every man did that which was right in his own eyes" (stated various times in the *Book of Judges*).

In the 18th century AD the *Order of the Friars of St. Francis of Wycombe* aka the *Hellfire Club* had, as its motto "Fais ce que tu voudras" (Do what thou wilt). This motto was associated with Francois Rabelais with relation to the fictional Abbey at Theleme which Aleister Crowley later turned into a reality with his own Abbey of Thelema (at Cefalu, Sicily in 1920s AD).

Francois Rabelais (1494-1553 AD) was a writer, doctor, humanist, monk and Greek scholar. The Abbey at Theleme is mentioned in this first book which states that it was built by a giant named *Gargantua*. The fictional resident of the fictional Abbey lived a lifestyle that "was spent not in laws, statutes, or rules, but according to their own free will and pleasure…In all their rule and strictest tie of their order there was but this one clause to be observed, Do What Thou Wilt; because men that are free, well-born, well-bred…for it is agreeable with the nature of man to long after things forbidden and to desire what is denied us."

Crowley's *Book of the Law*, which contains the motto, was penned in 1904 AD.

In 1930 AD Aldous Huxley published a book titled, "Do What You Will."

Fast forward to the most modern of days and we have an instance "Do What You Will" via the aforementioned Nike motto "Just Do It"—which

makes sense as Nike is a Greek false goddess.

Within the article about music we noted how the motto “Do what thou wilt” is found within many song’s lyrics. This is the case not only with the direct word by word quote of “Do what thou wilt” but various versions such as general encouragement that we should do whatever we want.

For example, the Red Hot Chili Peppers song *Funky Crime* states, “I do what I wanna do.”

Faith No More’s song *Anne’s Song* states:

> Do whatever the hell you want to do! Now is the time where you can do anything, everything you do, anything it’s still gonna turn out great. You’ve got the world at your feet.

Jane’s Addiction’s song *Ain’t No Right* states:

> Cut myself, said ‘So what?’ **********’ took the pain. Said ‘So what?,’ I can't be wrong. I thought so but there ain’t no right! Ain’t no wrong now, ain’t no right. Ain’t no wrong now, ain’t no right. Only pleasure and pain (expletive removed).

Thus, pleasure and pain are the ultimate standard, on this view. Of course, in an Atheist universe pleasure and pain are merely the interpretations of bio-chemical neural reactions occurring within the gray-matter of an organism which sits atop a spinning rock revolving around an average star in the universe’s backwaters.

Thus, the Red Hot Chili Peppers’ song *Airplane* states, “I like pleasure spiked with pain” (as the video has little children dancing around, by the way). And so we see that they are preaching pure relativism.

Examples of references to Crowley in Song Lyrics

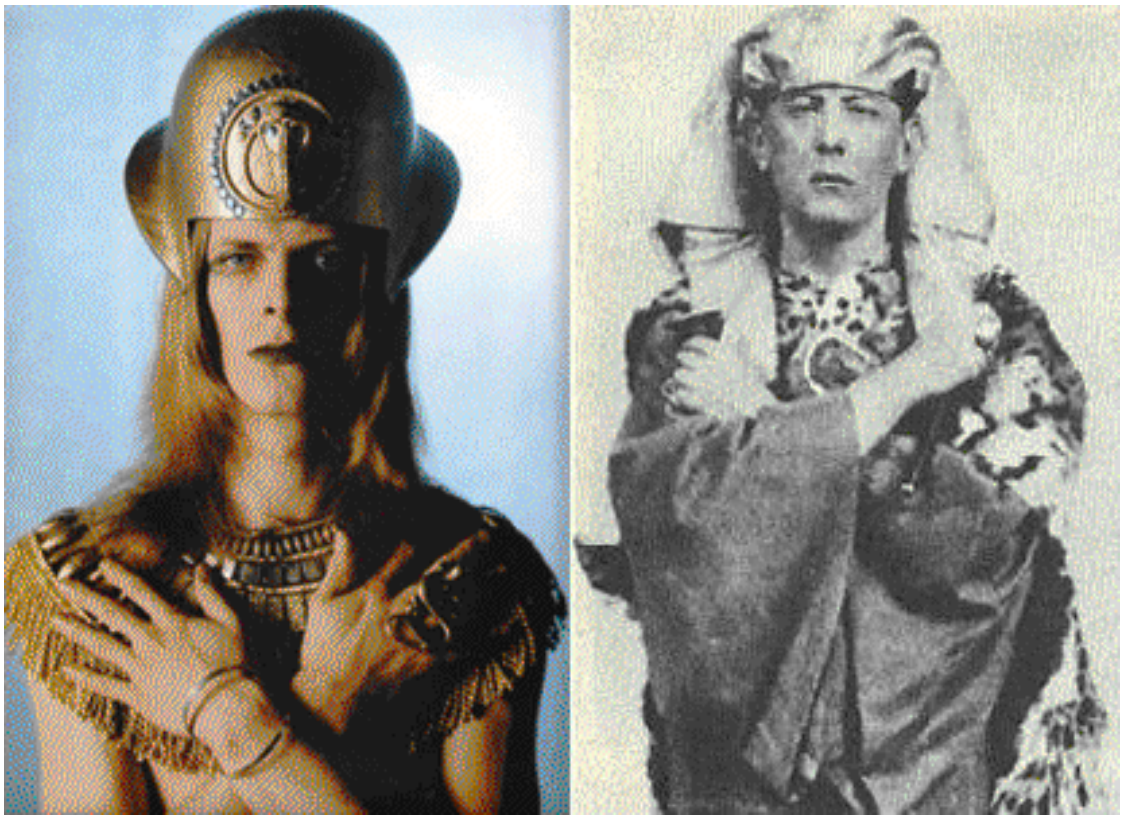
The band Ministry's Al Jourgensen shows another manner whereby to refer to Aleister Crowley, a manner that many would not recognize via an album titled, *Psalm 69: The Way to Succeed and the Way to Suck Eggs*. Most many think that Psalm 69 is a biblical referenced and "The Way to Succeed and the Way to Suck Eggs" an odd interpretation or just a goofy meaningless statement. However, it is a direct reference to chapter 69 of Crowley's *Book of Lies* which it titled as such (and which has nothing to do with the Bible).

On the cover of this album Greek letter where combined the word for *head* or *leader* and the Greek for the number 69.

Of course, Ozzy Osbourne wrote the well-known song *Mr. Crowley* which was referenced in the previous article on music. We will conclude with other song references to Crowley.

David Bowie's song *Quicksand* states:

> I'm closer to the Golden Dawn / Immersed in Crowley's uniform / Of imagery…



Bowie and Crowley.

Cold Chisel's song *Bal-A-Versailles*:

> Aleister Crowley and Bar Shem Tov [this seems to be a reference to the Baal Shem Tov; Rabbi Yisroel ben Eliezer who lived 1698-1760 AD and was aka Besht as well and who was a mystic] / Are lyin' in the alley / Too stoned to move / Them and Aristotle / Are playin' swy / For one tiny bottle / Of Bal-a-Versailles…From out of east of Eden / Pre-B.C. / To Terra Incognito / Anno Domini / Hits the libido / Bal-a-Versailles / People say it's an animal thing / A whisper of alien air…

Robbie Williams' *Random Acts of Kindness*:

> I am just a simple man / With simple expectations / Deep regrets / They're seldom met / God speed my generation / And with Crowley on my mind / I should try being kind / For those about to die / We salute you…

Interestingly, *Deep regrets / They're seldom met* seems like a remix of the "Do What Thou Wilt" related Frank Sinatra song "My way" ("I did it my way") wherein he states, "regrets, I've had a few But then again, too few to mention" and *For those about to die / We salute you* clearly comes from AC/DC's song which states, "For those about to rock, we salute you."

Kimya Dawson's *Velvet Rabbit*:

> Now you're going to hell man / Where Aleister Crowley milks cows in the dairy / And the cows are the dowry for the dead girls he marries / Tariffs are tallied when bovines are buried / The farmer in the dell is the devil…

Twiztid's *When I Get To Hell*:

> When I get to hell, I'm sure that I'll know everybody from the likes of David Berkowitz to Aleister Crowley / Couple bible thumpers here and there praise the lord, if ya didn't in your soul, then you destined to get yours / When I get to hell, I'll be sure to head for the throne and all alone relieve the devil of his dome in his home...I'm goin' to hell so who'll come with me…

Canibus's *The Fusion Centre*:

> These Jedi mind tricks are no dream...Shuffling down a dark corridor chasing the voice of the orator / The light brightens more and more...As you are forced to recite bars from Ars Notoria [A thirteenth century text on magick]...Virtuoso Vivaldi Aleister Crowley with a baldy flow / Flawlessly cathedral halls applaud me...I kicked in the door I spoke on metaphysics in awe / But they was too stupid to understand the vision involved…

Say Anything's *Mara And Me*:

> I contend that the coming holocaust / Will be of those who choose to believe / In anything but a phallic sense of self / Hang alone in the attic, tied up tightly with your father's belt / You bathe in blood like mister Crowley…

Of course, “Say Anything” is simply a manner whereby to say *do what thou wilt*.

Sabaton’s *Metal Ripper*:

> You’re in for surprise, you’re in for a shock / In London town streets when there's darkness and fog / I’m going down, all the way down / I’m on the highway to hell from here...Oh Mr. Crowley did you talk to the dead / Sleep with the devil and then you must pay…

Examples of “Every Man and Woman is a Star” in Pop-Occulture

Recall that another of Aleister Crowley’s infamous mottos from Book of the Law is, “Every man and woman is a star.”

This also has become infused into song lyrics and, in fact, is likely why we refer to celebrities in general as “stars.”

This motto is sometimes quoted directly, word for word, as in Ultramarine’s album that is titled, “Every Man & Woman Is a Star.”

Sometimes there are allusions to it as in John Lennon’s song, *Instant Karma*:

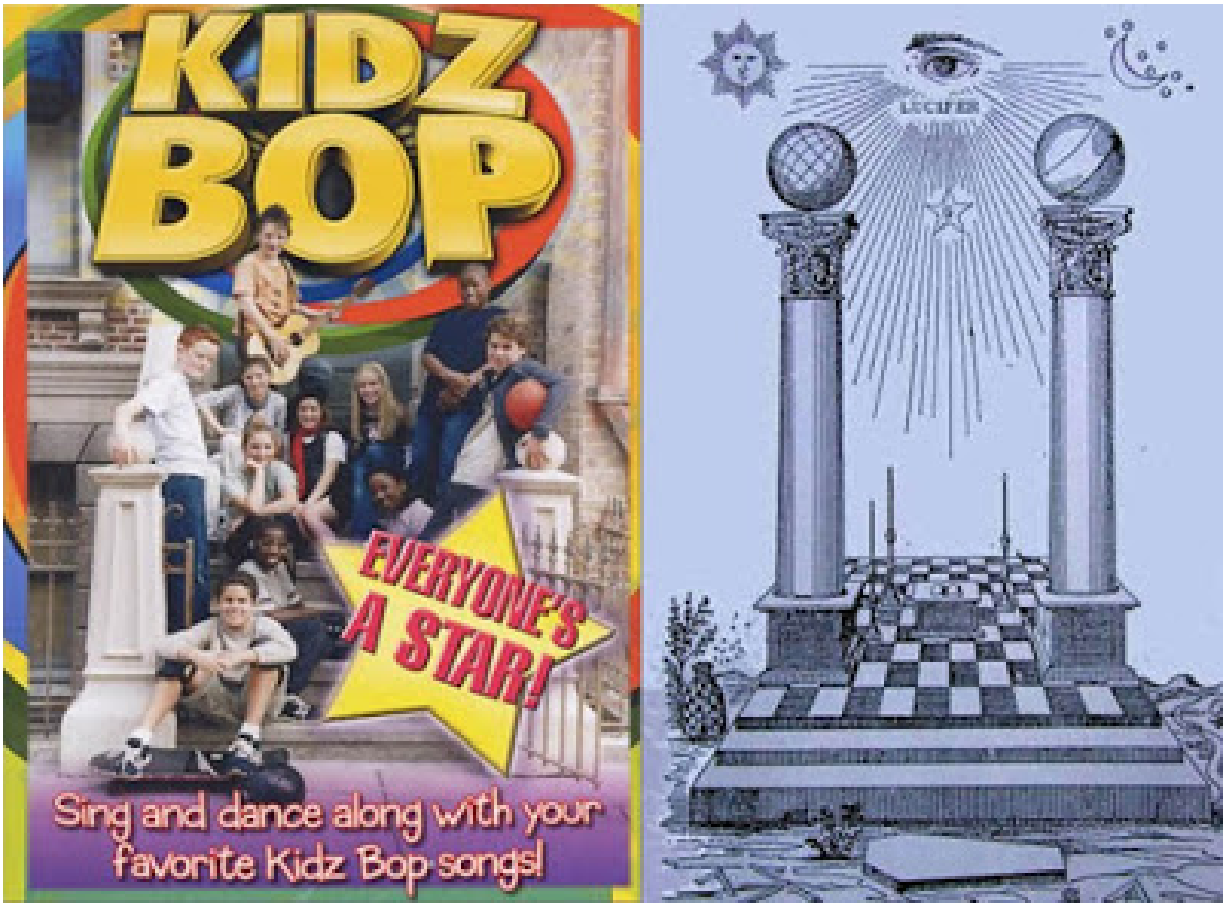
> Instant Karma’s gonna get you… / Who in the hell d'you think you are / A super star / Well, right you are / Well we all shine on / Like the moon and the stars and the sun

The Beatles displaying various occult signs such as Lennon's il cornuto/Devi's horns: see my video *Symbolism in The Beatles' "Yellow Submarine" Cartoon Movie*.[19]

Sometimes celebrity stardom is mixed in with the Crowley motto as in the Village People's *In Hollywood (Everybody Is A Star)*:

> Take a bus, a train or a plane to Hollywood / Go there
> and then change your name / You die your hair out there,
> it's part of the game / You're gonna be a star, a big
> star… / Everybody is a star in Hollywood (alright)

Sometimes it is rephrased as in the children's song album Kidz Bop which is titled *Everyone's A Star!*



Note the common pillars with a Freemason trestle board

Following is a short list of songs and some of the lyrics that appeal to Aleister Crowley's motto.

The Cult's *Every Man And Woman Is A Star*:

> Pray that the world keeps us all down / Tempests, bad trips / Small lies, kill signs / Kill the beast in the ditch… / Every man and woman is a star

Note that Crowley referred to himself as "the beast" as per the Bible's Book of Revelation. As aforementioned, this is reminiscent of The Eagle's song *Hotel California* which states, "They stab it with their steely knives but they just can't kill the beast." This song appears to be in reference to the Crowley related Pasadena California residence wherein Jack Parsons and L. Ron Hubbard ran a sort of satanic boarding house.

T.N.T.’s *Everyone’s A Star*:

> Lay your cards on the table / Show the world who you are… / In your blood it’s electric / And the power’s in your veins… / Everyone’s a star / Shinin' in the spotlight tonight… / Feel the lightnin' in the air / Look in the mirror / Are you the only one there

The life is in the blood (Leviticus 17:11) and this one’s is coursing with demonic energies, “it’s electric…the power’s in your veins.” Many reference to lightning in occult contexts are, consciously or not, to Jesus’ statement, “I saw satan fall like lightning from heaven” (Luke 10:18). Such a person may only “see” themselves in the mirror but they are surely not alone.

Raven Symone / Cheetah Girls’s *Everyone’s A Star*:

> Look inside and you know you are / I saw a man dancing on the corner / Hat out…It’s hard to see but you know that anyone can fly / Open your eyes, see the truth and you will realize that / Everyone’s a star… / The simple things can be so profound… / You can shine so bright

Stars are often correlated with brightly shining light, “Satan disguises himself as an angel of light” (2nd Corinthians 11:14).

Francis Dunnery’s (aka Francis Connie) *Everyone’s A Star*:

> I’ve talked to senators and presidential daughters… / I’ve talked to a medicine man and they’re all the same to me / Wherever you are, Whatever you say, Wherever you go / Whatever you need, whoever you are / Everyone’s a star… / I've been to old Calcutta / I've been to Africa… / I went to Zion on my way back from Jamaica… / Everyone’s a star / Sing it to the north side, sing it to the south side / Sing it in the east side, sing it in the west side / Sing it in the water, sing it in the air / Sing it on the ground and everybody sing it / Everyone’s a star / I'm just a peasant boy they said was going nowhere

From the elite (“senators and presidential daughters”) to a medicine and worldwide, everyone agrees, “Everyone’s a star. This is then chanted ritualistically to the four directions and to the elements. He was just a peasant boy they said was going nowhere but then gained fame by joining forces with the occultists in the music industry.

Sly & The Family Stone’s (and Barbie and Joan Osborne): *Everybody Is A Star*:

> Everybody wants to shine / Ooh, come out on a cloudy day / 'Til the sun that loves you proud… / You don’t need darkness to do what you think is right… / Everybody is a star / I can feel it when you shine on me… / Ever catch a falling star

More references to shining, anthropomorphism of the Sun and reference to a falling star.

Robin Thicke’s *Everybody’s A Star*:

> Makin' your heart stop / Everybody knows me / I’m gonna be a star / That is why I feel it deep inside / A new invention runnin' through my mind

Seeking *star*dom.

The Kinks’ *Everybody’s A Star*:

> I’m I am a creator, inventor and innovator / I observe the people, the ordinary people… / 'Cause I’m a star / (Gonna make you a star) / And I can make you a star / (Gonna make you a star)… / I’m the magic maker… / I can take any man I see standing in the road / And put rouge on his cheeks and put some powder on his nose / I’ll teach him how to act, I’ll remould and reshape him / I’ll put him in a stage suit and I’ll teach him how to pose / I can turn the most ordinary man in the world into a star / I'm a starmaker… / I can make or break you

In this case, the reference it to star makers and how they manipulate stars towards financial success even at the cost of the star's personal decline.

Damien Jurado's *Everyone A Star*:

> Burned out, I found you like a light on / Time to forget all that I've done / I'm too in tune to change the dial / Connected colors for the mood / I'm on rewind all the time / A welcome sign outside my mind / Ready when you are to lose / Asleep for days inside the blue / Everyone a star, everyone a star… / Free is all we are, free is all we are

This guy is sold out to the one who made him a star and feels it is too late to turn back, "I'm too in tune to change the dial."

Aleister Crowley's Influence on Various Other Specified Performers

Following are merely *drop in the bucket* examples of celebrities of various sorts who openly admit being influenced by Crowley. Some of that which follows has been translated from Paolo Baroni's "Tutti Pazzi Per Crowley" which is Italian for "Something about Crowley."[20]

Taylor Momsen

She is known from the TV show *Gossip Girl* and the band *Pretty Reckless*. She is regularly seen wearing a t-shirt with Aleister Crowley's face on it.

She also wears shirts with satanic imagery such as upside down pentagrams, upside down crosses, 666, one which states, "I F*** FOR SATAN," another which states, "EAT LDS, PRAY TO SATAN, LOVE NO ONE."

She also appears in the video for the song "Going to Hell" looking like some sort of zombie Eve holding an apple aloft (even though the Bible does not state that the forbidden fruit was an apple).
And this is just scratching the surface.

fade.

THE BADDEST BABES
IN HEAVY MUSIC!
REVOLVER
THE 25
HOTTEST CHICKS IN HARD ROCK
TEMPTRESS
TAYLOR MOMSEN
RAISES HELL!
THE HOTTEST CHICKS IN HARD ROCK TOUR
SICK PUPPIES / LACUNA COIL
EYES SET TO KILL / CULVER
SEE PAGE 13
OF MICE & MEN
METALLICA
AM I FEST EVIL?
BEHEMOTH
DEVIL'S ADVOCATE
LAMB OF GOD
BURNING QUESTIONS

311

“311” is the name of the band which goes by “three, eleven” and not, for example, “three hundred eleven,” nor “thirty one, one,” etc.
Three elevens make 33 which is an important occult number.
They often sing of occult topics and display symbolism accordingly (in videos and album covers).

In the song *Offbeat Bare-A***, they sing Crowley motto.
Bassist Aaron “P-Nut” Wills often expresses anti-Christian sentiments such as wearing a shirt that states, “Christianity is Stupid” (would he dare wear one stating “Islam is Stupid” or a reference to any other faith?).
He also has Crowley’s motto tattooed upon his body under a tattoo of the Egyptian false god Horus.
He also has an all seeing eye of Horus/Ra within a triangle tattoo including the unicursal hexagram, the unicursal pentagram and the inverted pentacle (pentagram within a circle).

Sean Avery

The following is from Eric Spitznagel's interview with Sean Avery:

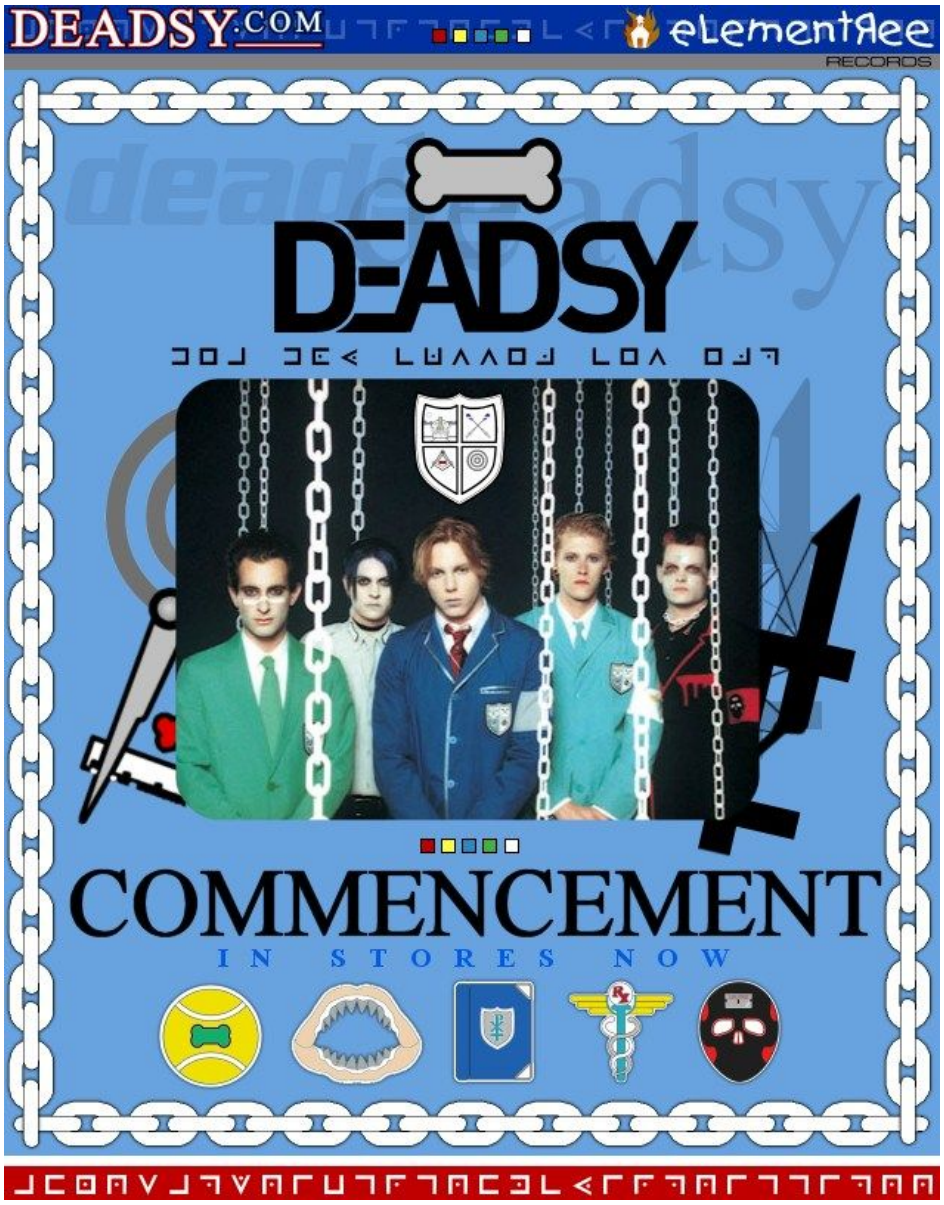
> **Spitznagel:** So your life has become like an adolescent boy's daydreams?
>
> **Avery:** I know that doesn't really make any sense at all. But I'm at a point in my life where I've accepted that I'm not going to be completely understood. Right now, it's like a crazy Aleister Crowley book that you can't really understand.
>
> **Spitznagel:** Wait, what? Aleister Crowley?
>
> **Avery:** You read it and he's trying to explain something that's so unexplainable at this point to me. I don't understand it, but I'm trying to figure it out. I'll figure it out someday, and then I'm gonna write a book about how to channel your anger.
>
> **Spitznagel:** And if the Crowley comparisons continue, I assume there'll be a little black magick in there, too.
>
> **Avery:** You never know. (Laughs.)[21]

Elijah Blue Allman

The following is from Evgenia Peretz's interview with Elijah Blue Allman, who is the musician son of Cher and her second husband Gregg Allman:

> As the son of Allman and the icon Cher, Elijah Blue had to develop what he calls "my serious ownness to be able to survive in this world." With that in mind, he lost himself in the work of British occultist Aleister Crowley, an obsession that begat the band Deadsy, which represents a brand-new movement in music Elijah calls "undercore."
>
> If you have two weeks, Elijah could explain it all to you. But on this summer afternoon at the Chateau Marmont in Hollywood, he breaks it down in just an hour, with the help of his friend and manager, Josh Richman.
>
> "The band is separated into five entities," says Elijah, boiling with intensity beneath his tall, blond, reserved exterior. "There's War, Leisure, Academia, Horror, and —" "Medicine," interrupts Richman… "And, as says the manifesto, these things, we think, are five kind of cornerstones, or whatever you want to call it, that we can kind of express all of humanity, history, whatever. We're really kind of into showing Deadsy as, like, almost a relic. I want to associate us with, like, the cradle of civilization." "A philosophy. A legacy," Richman adds.[22]

Deadsy's albums and otherwise imagery are filled with references to Freemasonry including text in a secret Masonic alphabet.


DEADSY.COM
elementree
RECORDS
DEADSY
COMMENCEMENT
IN STORES NOW

DEADSY
Brand New Love
(Radio Mix)
DRMR-14039-2

Russell Brand

Ivan Solotaroff report:

> We'd been talking about the creation of his tabloid-fueled rocker-sex-god persona, and Brand is clearly comfortable with neither the "creation" nor the "persona."
>
> "Well, it seems obvious, if not at the time," he says, "that to turn myself into a character—incredibly theatrical and rock-and-roll and languid and sexualized—was to emphasize areas where I was confident, to draw the eye from the obvious deficit of a man only just getting over being a junkie. I'm very confident in the physical manifestation of a rocker.
>
> And there are aphorisms I still deem tight: The carnal self is the true self. In that barbaric, marauding period of promiscuity, there was a type of Aleister Crowley "Do what thou wilt" as the sum of the law. That voice you use when you come? I was using it to perform. Not some distant, attic-dwelling emotion brought out occasionally, like a front room you never use except when the vicar visits. I was in there ******* all the time.[23]

Crowley, signing as Baphomet, "The Tank," *The Equinox III*:

> When you have proved that God is merely a name for the sex instinct, it appears to me not far to the perception that the sex instinct is God.

Grant Morrison

We met him above yes, there is a lot more to tell. He is a comic book author and preaches that Crowley's magickal system actually works. The issue, of course, is not whether or not it "works" but whether it is appropriate to participate in it. From the Andrew Williams interview:

> Comics writer Grant Morrison speaks to Metro about experimenting with voodoo, being visited by aliens and

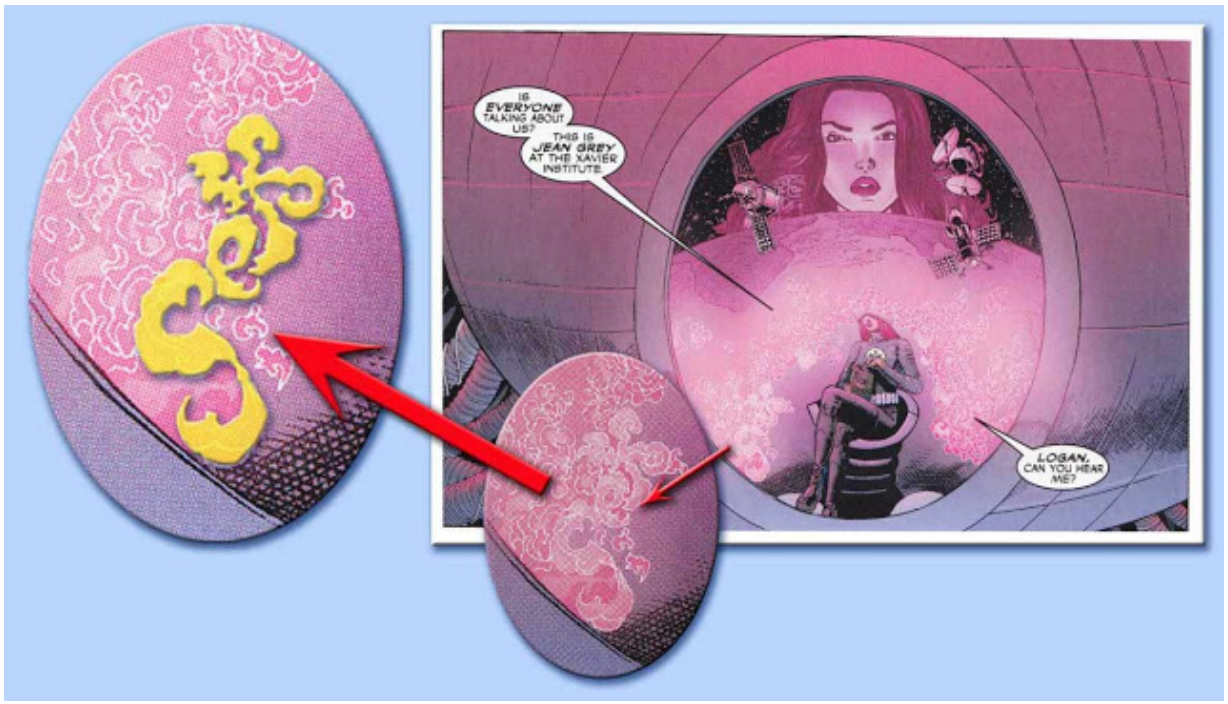
> teaching magic to Robbie Williams…
> I started doing magic and occult stuff, and found it actually works – go out and do it yourself and you'll see...The best thing to do is get one of those spell books and try something. The material is available in every bookshop and online. The material is available in every bookshop and online.

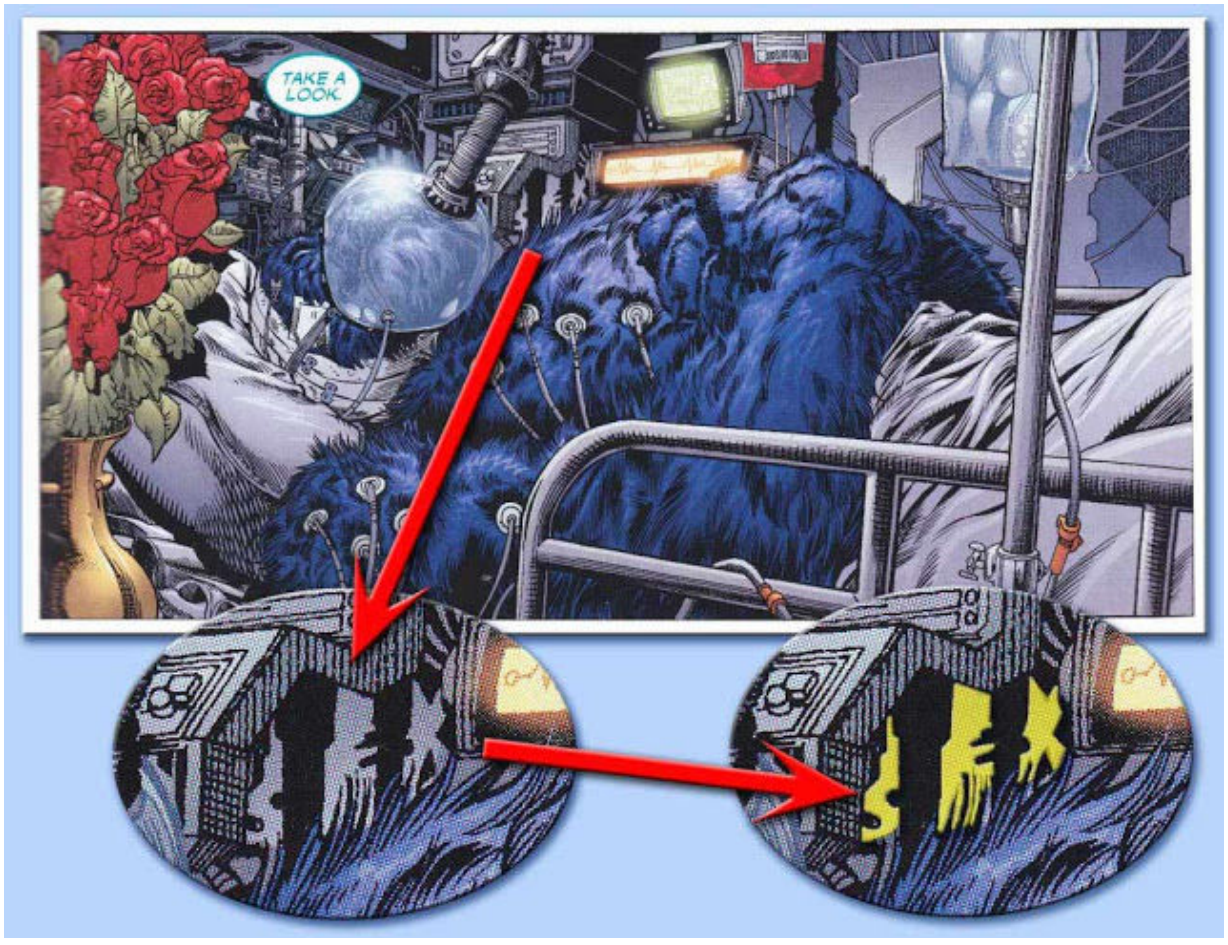
Grant Morrison became possessed whilst practicing tantric sex magick in India.

Here are some subliminal "sex" images as deciphered within the Italian *Centro San Giorgio* website's "Gli X-Men e il sesso" page.[24]

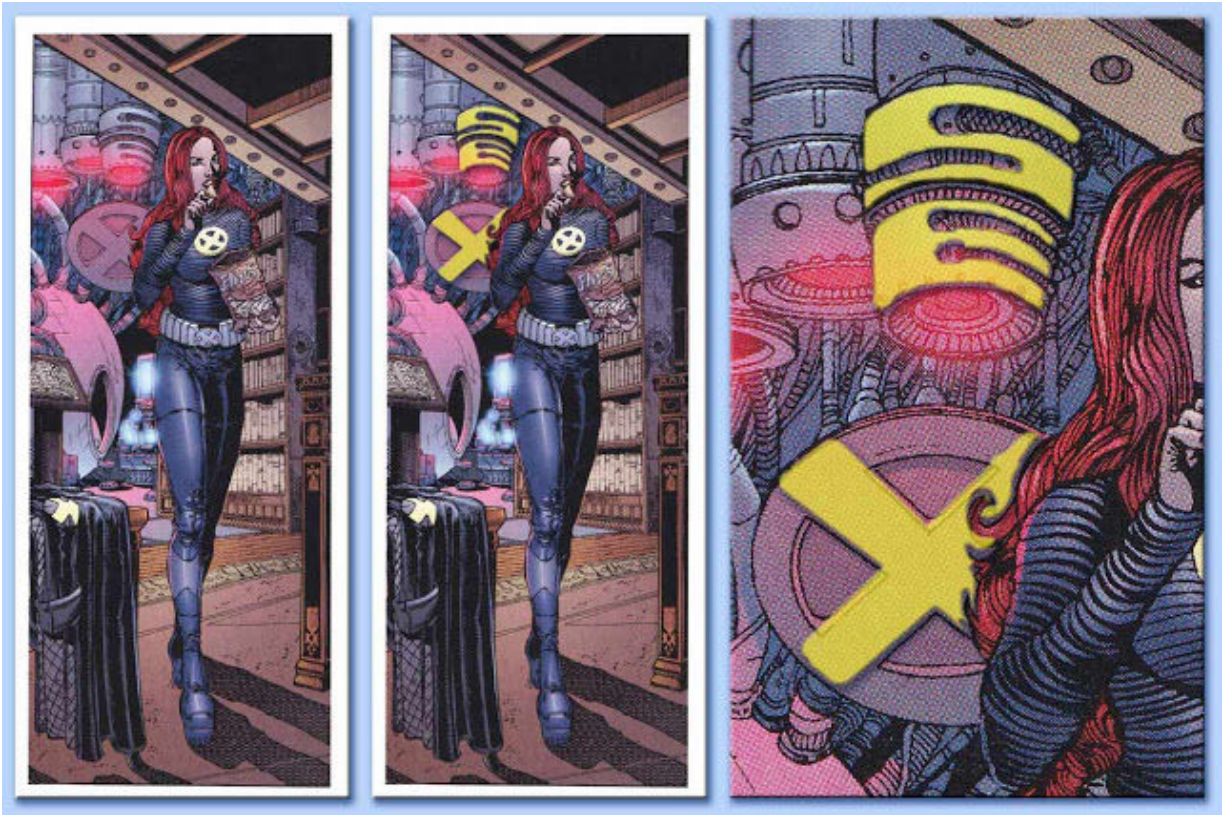
This one celebrates homosexuality.

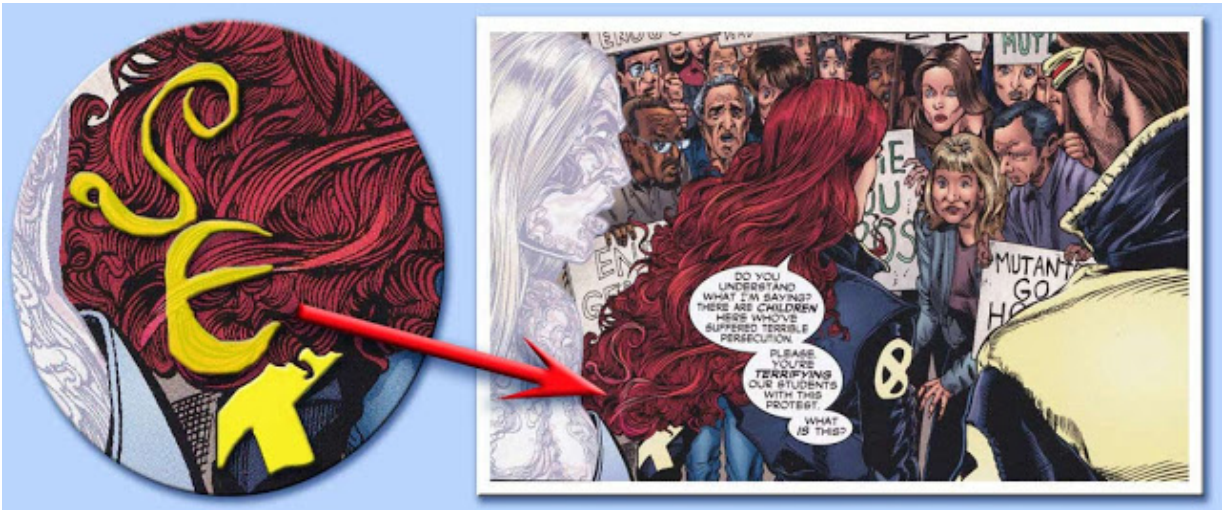
The following contain subliminal references to "sex."


IS EVERYONE TALKING ABOUT US?
THIS IS JEAN GREY AT THE XAVIER INSTITUTE.
LOGAN, CAN YOU HEAR ME?


TAKE A LOOK.

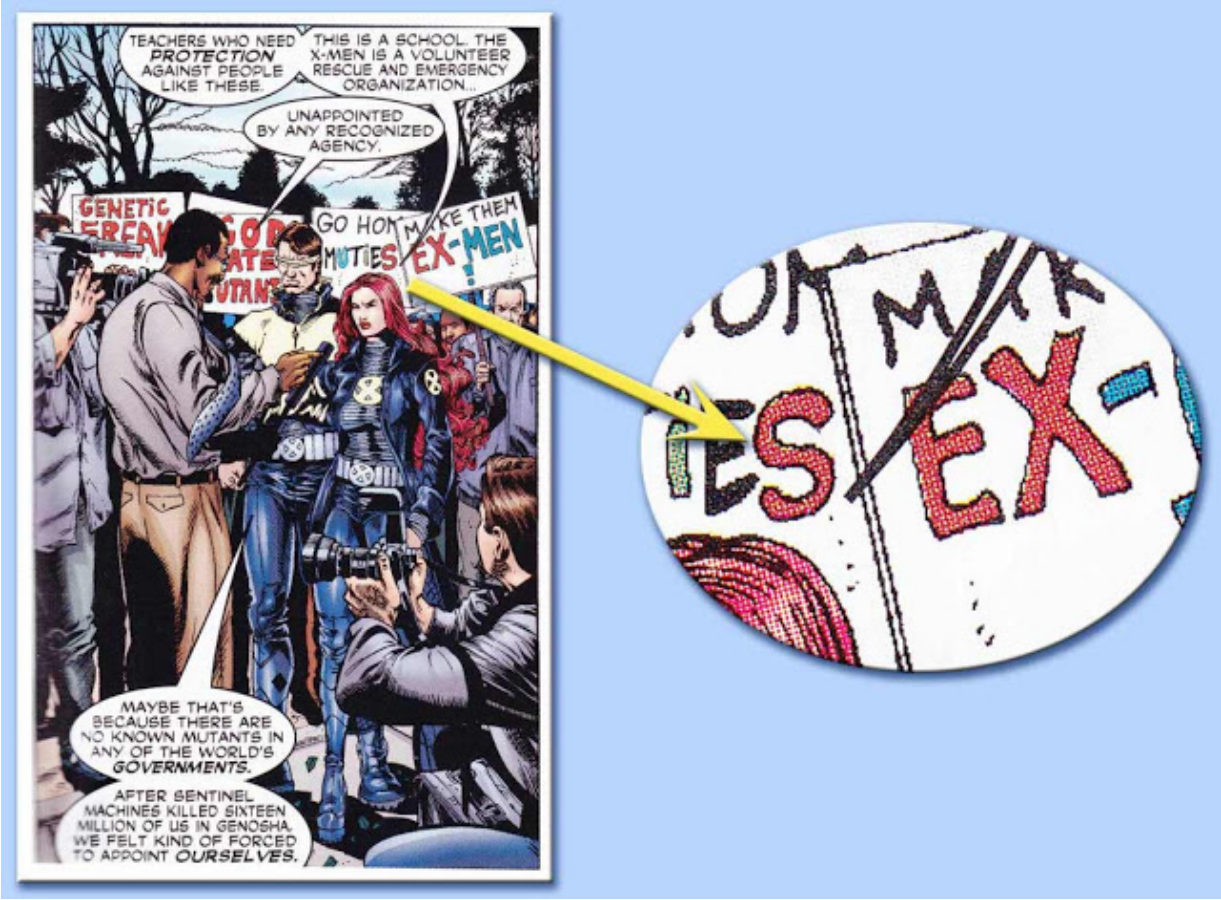
XAVIER
INSTITUTE
FOR DIE!
HIGHER LEARNING
GENETIC FREAKS
BURN IN HELL
END MUTANT DISEASE!
DIE MUTIES
MUTANTS ARE AN AFFLICTION!
MAKE THEM EX-MEN!
SCUM
GO
LEV. 20:
EX
EX




DO YOU UNDERSTAND WHAT I'M SAYING? THERE ARE CHILDREN HERE WHO'VE SUFFERED TERRIBLE PERSECUTION!
PLEASE, YOU'RE TERRIFYING OUR STUDENTS WITH THIS PROTEST
WHAT IS THIS?
MUTANTS GO

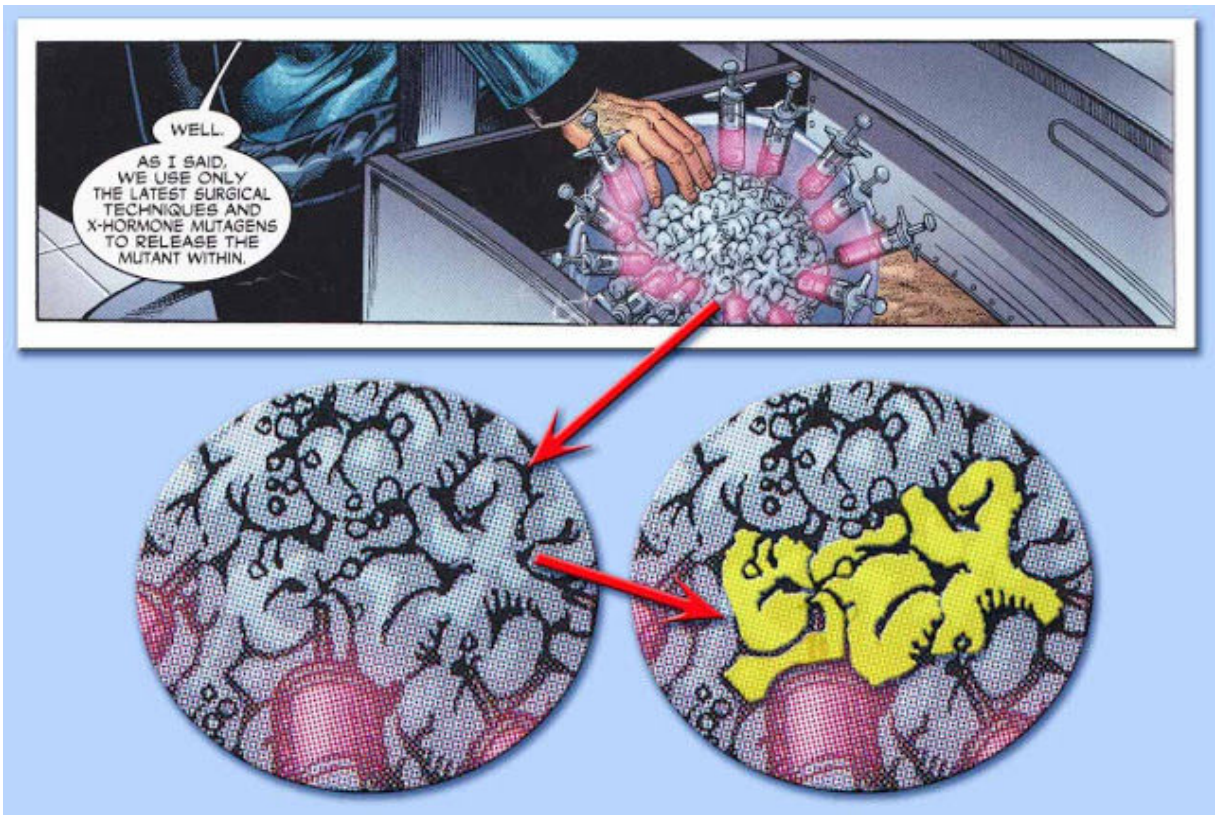
I THINK THEY FEEL SAFER WHEN THEY CAN SEE OUR LIPS MOVING.
YOU PEOPLE, PLEASE.
XAVIER'S IS A SCHOOL!
GO HOME
DIE
OUTLAW MUTANTS
KILL ALL MUTANTS
X
X

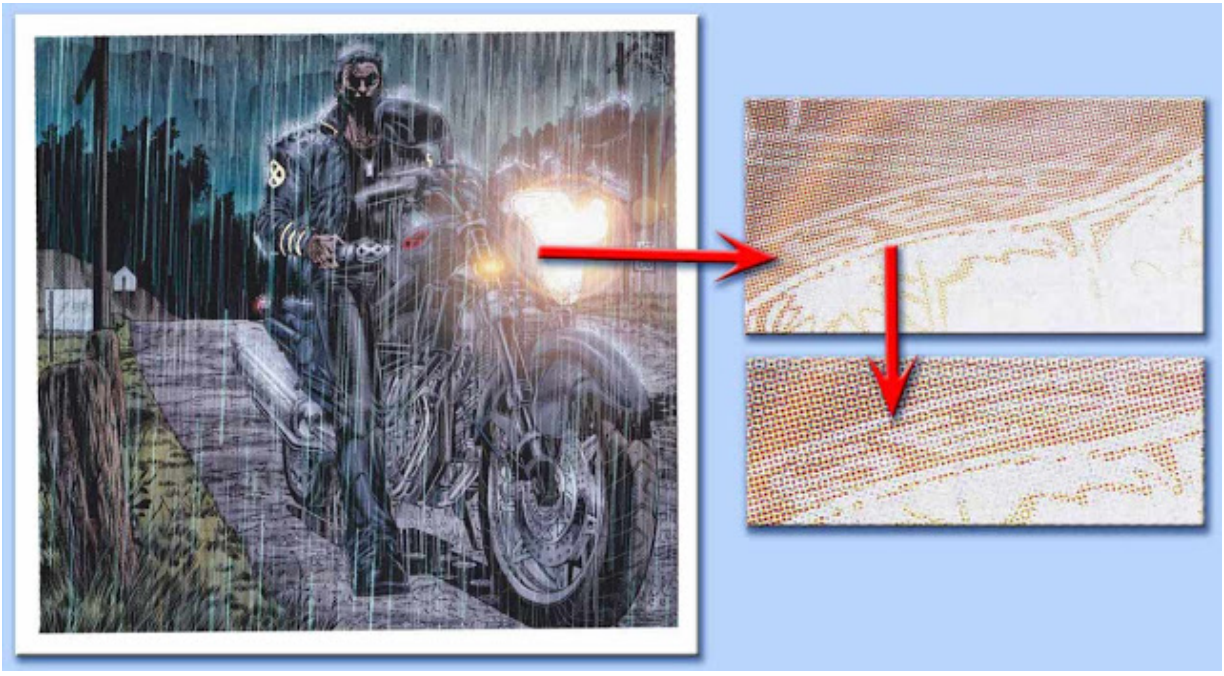
HOW DARE CHARLES XAVIER LEAVE US OPEN TO THIS...
...THIS ABUSE.
AND JUST AS WE WERE LEARNING HOW TO IMPLANT DECEPTIVE EROTIC IMAGES INTO THE MINDS OF OUR ENEMIES, WEREN'T WE, GIRLS?
YES, MISS FROST.

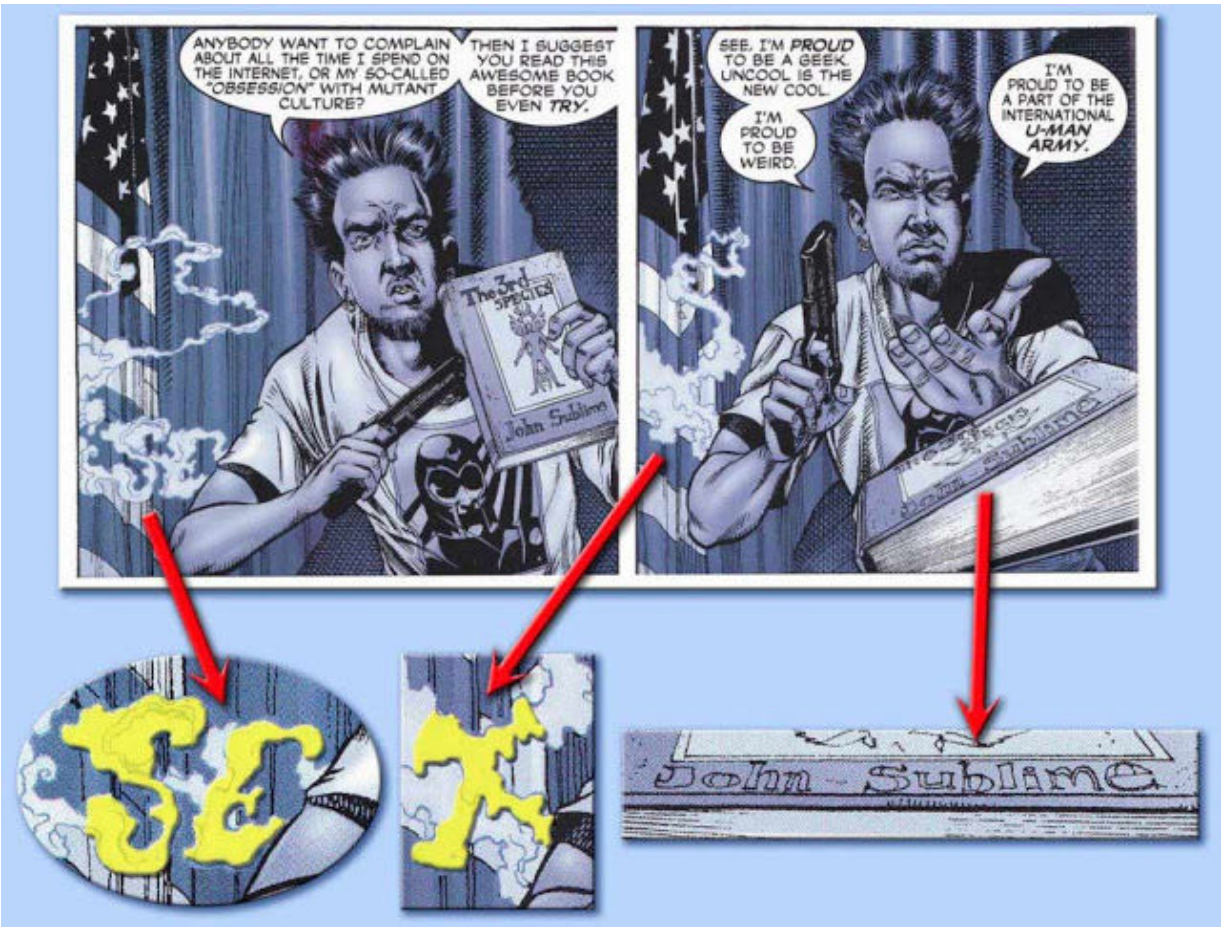

TEACHERS WHO NEED PROTECTION AGAINST PEOPLE LIKE THESE.
THIS IS A SCHOOL. THE X-MEN IS A VOLUNTEER RESCUE AND EMERGENCY ORGANIZATION...
UNAPPOINTED BY ANY RECOGNIZED AGENCY.
GENETIC FREAK
GO HOME MUTIES
MAKE THEM EX-MEN!
MAYBE THAT'S BECAUSE THERE ARE NO KNOWN MUTANTS IN ANY OF THE WORLD'S GOVERNMENTS.
AFTER SENTINEL MACHINES KILLED SIXTEEN MILLION OF US IN GENOSHA, WE FELT KIND OF FORCED TO APPOINT OURSELVES.
EX-

WELL, THERE'S JOHN SUBLIME, BACK IN THE NEWS AFTER THAT KID KILLED A MUTANT IN SCHOOL.
WHY ARE THEY ALL GOING CRAZY?
I TRIED GOING INTO HANK'S MIND, BUT IT IS AN EMPTY ROOM.
SEX

SHE'S A DIRTY INFECTION YOU BROUGHT TO THE TABLE! GET OUTTA MY HOUSE!
YOU THINK I'D WANT TO MOLEST A DAMN MUTANT?
I AIN'T A MUTANT! WHAT THE HELL ARE YOU?
SMACK


WELL.
AS I SAID, WE USE ONLY THE LATEST SURGICAL TECHNIQUES AND X-HORMONE MUTAGENS TO RELEASE THE MUTANT WITHIN.




ANYBODY WANT TO COMPLAIN ABOUT ALL THE TIME I SPEND ON THE INTERNET, OR MY SO-CALLED "OBSESSION" WITH MUTANT CULTURE?
THEN I SUGGEST YOU READ THIS AWESOME BOOK BEFORE YOU EVEN TRY.
The 3rd SPECIES
John Sublime
SEE. I'M PROUD TO BE A GEEK. UNCOOL IS THE NEW COOL.
I'M PROUD TO BE WEIRD.
I'M PROUD TO BE A PART OF THE INTERNATIONAL U-MAN ARMY.
John Sublime

Ciara

"Ciara (full name Ciara Princess Harris), is a singer, dancer, actress and model" in the video for Super Turnt Up, she can be seen wearing a jacket with very large letters which read, "XIV Hermetic Order of the Golden Dawn":

> Many will know, the "Hermetic Order of the Golden Dawn" was a secret society founded in Britain in 1887 of which Aleister Crowley was a onetime influential member and leader. On the same jacket appear [other] words used in ceremonial magic practiced in the Golden Dawn…In addition, you can also see the name of the Greek goddess Sophia (which in Greek means "Wisdom")…

> The Roman numeral “XIV” stands for the fourteenth major arcana of the Tarot, Temperance. In the Golden Dawn Tarot, each had a correspondence in daily practice…

She also can be seen wearing a shirt with Crowley on it. She is also one in a long line that encourage youth to engage in unmarried sex with as many sexual partners de jour as possible. They often do this under the thin guise of combining “love” and “magick” when they really mean “sex” and “magick.”

Consider the song corroborated upon by Ciara and Justin Timberlake which it titled, “Love Sex Magic”:

> 1, 2, 3 Go / Ciara / Sex / Ciara/ Here we go, talk to 'em / Ya touch is so magic to me / Stangest things can happen…I wanna do something you can’t imagine / Imagine, if it was a million me’s talking sexy to ya like that…Baby show me, show me, / What’s your favorite trick that you wanna use on me / And I’ll volunteer...Doin' tricks you never seen / And I bet that I can make ya believe…Cause you know that I can make you believe / In love and sex and magic…

The Red Hot Chili Peppers have an album and song titled, “Blood Sugar Sex Magic”:

…Step into a heaven where I keep it on the soul side / Girl please me, be my soul bride / Every women has a piece of Aphrodite / Copulate to create a state of sexual light…I mingle with the Gods, I mingle with divinity [Chorus] Blood sugar baby / She's magik / Sex magik, sex magik / Dimensions to discover in time / Each into the other, uncontrollable notes…

Bruno Mars performed at the Superbowl (with the Red Hot Chili Peppers) and sang, during a family-time-event the song, "Locked Out of Heaven":

…swimming in your water is something spiritual / I'm born again every time you spend the night / Cause your sex takes me to paradise…Cause you make me feel like, I've been locked out of heaven / For too long, For too long…You bring me to my knees / You make me testify / You can make a sinner change his ways / Open up your gates cause I can't wait to see the light / And right there is where I wanna stay…Can't I just stay here / Spend the rest of my days here.

Tyler The Creator

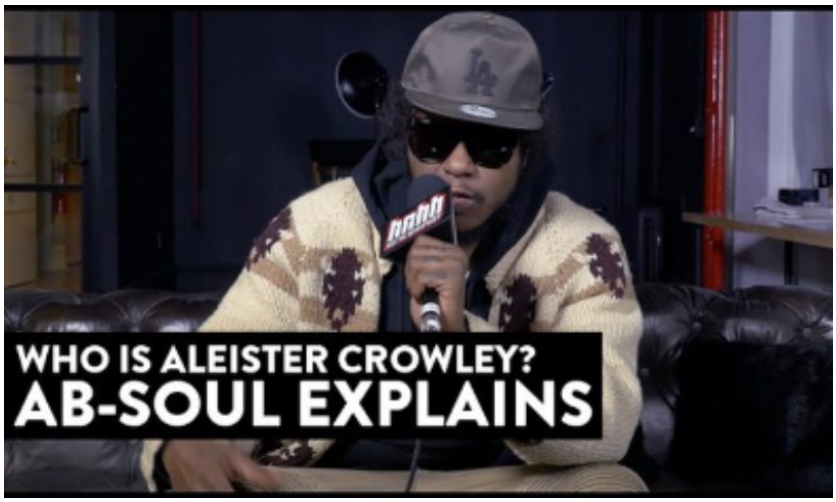
He in the "alternative hip hop collective Odd Future Wolf Gang Kill Them All" (OFWGKTA) can be seen "wearing one of His creations: a t-shirt on which there is the face of Aleister Crowley."

Also, OFWGKTA lyrics are peppered with references to rape and even necrophilia. They also rap about Satanism even though Tyler claims to be an Atheist—well, Satanism and Atheism are bedfellows after all, see my article *What Do Satanism and Atheism Have in Common?*[25]

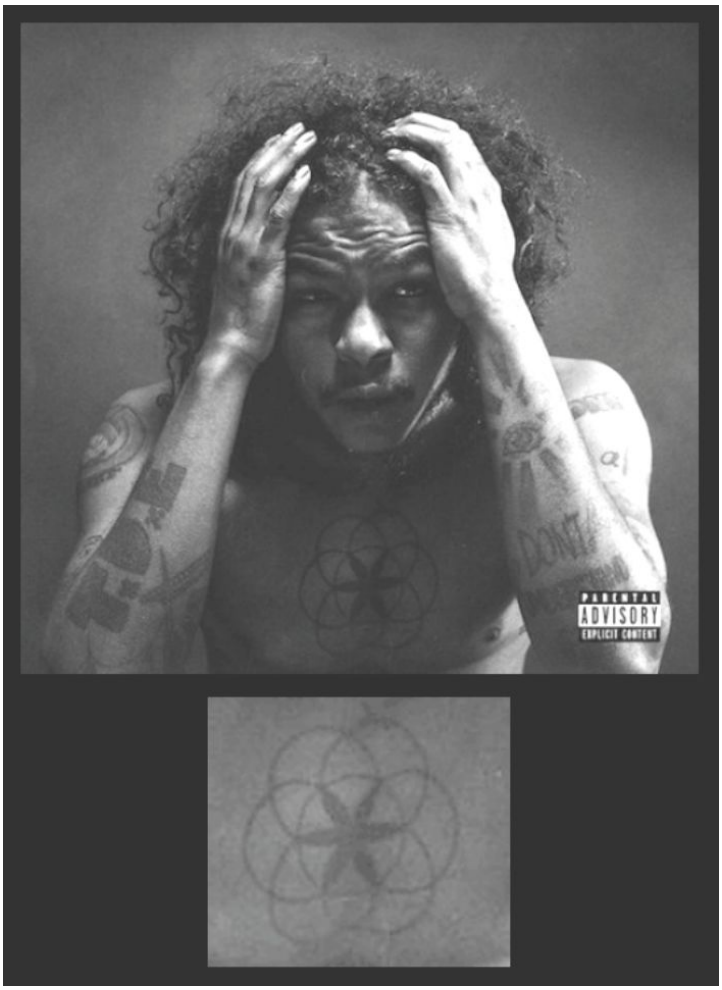
Ab-Soul

This rapper's 2016 AD album is titled *Do What Thou Wilt*.

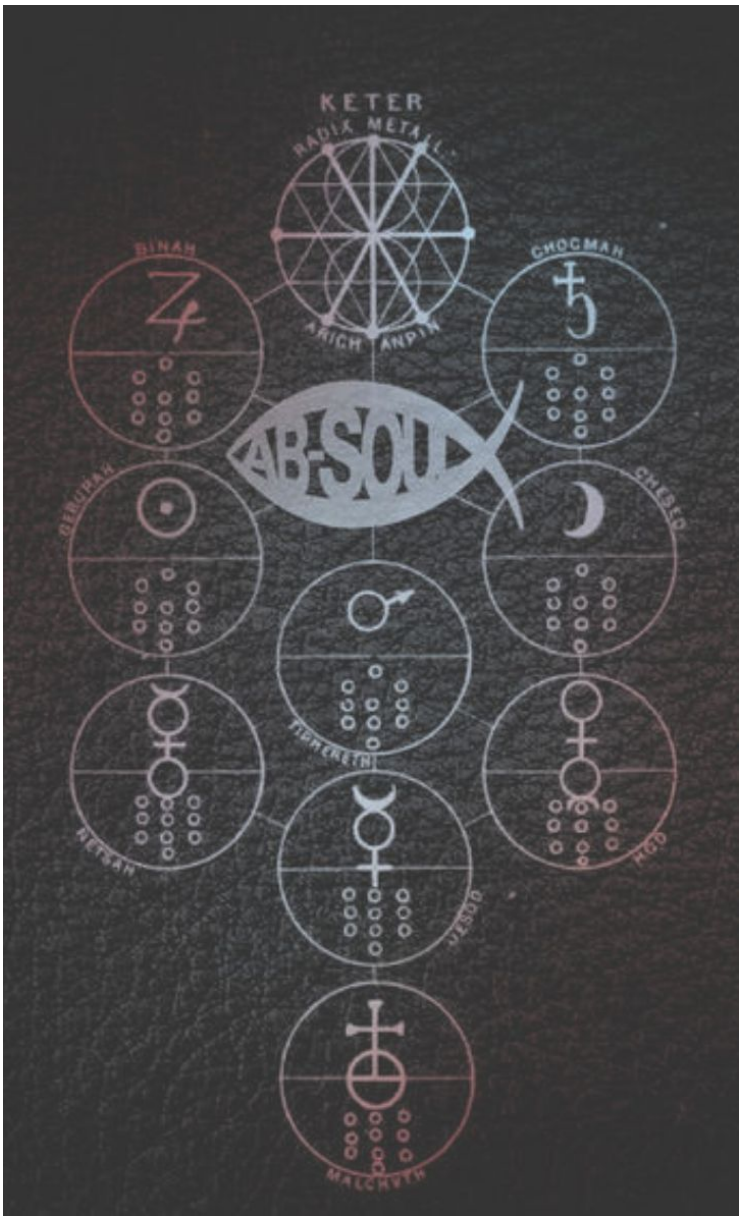
Ab-Rock appearing to emulate Crowley from the "Ab Soul: Aleister Crowley & the God of Rap" article.[26]



Tour poster: Ab-Soul name in the form of the Christian ichthus and his "Do what thou wilt" tattoo.



Sigil chest tattoo.



Kabbalah-like design.

Frank Zappa

In the book *Freak Out! My Life with Frank Zappa*, Pauline Butcher (Zappa's personal secretary from 1968 to 1972 AD) wrote:

> Gail [Zappa] put the scissors down and ran her hands through Frank [Zappa]'s hair, lifting and moulding it with her fingers. I blamed Aleister Crowley, whose book they'd recently acquired. Gail had started using words like occult and mysticism and alchemy.
>
> "The tension between male and female," Crowley claimed, "is fundamental to existence and sexual magic." He saw women's role as subjugated to man, a role that Gail seemed happy to accept, and Frank wholeheartedly concurred…
>
> If I could vaguely understand Gail's interest in Crowley, I could not fathom Frank's, a man who exuded rationality.

Well, there is no conflict between following Crowley's magickal system and rationality as if you conjure demons, they will show up in one way/form or another—it is rational.

A 4 disc special edition of *The Making Of Freak Out: An FZ Audio Documentary* Aleister Crowley (betwixt Lily Tomlin and Keith Richards):

> Frank Zappa had one thing in common with Crowley's hatred of the Christian religion. Zappa wrote: "If you want to stay together in a unique situation with the people you love, fine, but the basis of this desperate sociology on the idea of the type That lives in the clouds, which the Big Book, who knows if you've been good or bad and worry about these things, people, place everything on this idea is the simian brain thinking."[27]

In the song *Church Chat*, Frank Zappa sings:

> You know today the church is in a terrible state / the bucks just aren't rollin' in like they used to / and when

the bucks don't come in / the church comes up with a new gimmick to make you spend to Heaven…
listen to this ladies and gentlemen, when the church wants to get your money they remind you about hell. (whoo-ho-ha-ha)…

Sometimes people say: that if you **** somebody (oh lord) it's a sin, (oui-oui [French for “yes-yes”]) this may or may not be true…Some people would say this is a sin / and if you sin you're gonna go to hell.

Well ladies and gentlemen: There ain’t no hell. (oui) There is no such thing as hell. (oui) There is no hell, there is only France! (oui-oui) Oui, oui.

Aerosmith's Steven Tyler

Marc Spitz writes:

> "In His recent autobiography, the Aerosmith lead singer Steven Tyler Has he ADMITTED That Practiced by sexual magic Following The Teachings of the Great Beast 666."

One of the "top 10 most terrific revelations that Tyler shares with us, his loyal readers" is that "He practiced Sex Magick" about which Tyler states, "I've practiced Crowley Magick so I know it works,' Tyler writes of channeling the power of the mutual orgasm to achieve wider goals."

He notes that he is not claiming that "every girl I slept with" was consciously involved or that he "asked her to pray for the same thing I was praying for" but that he was consciously practicing ritualistic sex magick and having sex as a vehicle for prayer "namely that Aerosmith would become the greatest American band.'"[28]

Merciful Fate

> Merciful Fate is a Danish heavy metal band founded in the late '70s…Their leader was King Diamond in the 80s…best known for his irreverent and provocative behavior…
> In 1984 this band Has released *Don't Break the Oath* (Roadrunner Records), an album that includes the song *The Oath*.
> In this piece, a satanic oath in which they reject the baptismal promises, echoes the motto of Aleister Crowley."

Imagine a song in which the Lord's Prayer / the Our Father is recited and you get the idea; the song contains an oath of turning one's self over to Satan. In part, the song states that as "A faithful servant of his most puissant archangel the Prince Lucifer…I deny Jesus Christ, the deceiver and I abjure the Christian faith holding in contempt all of its works." They do not even

realize that *Lucifer* is not an Angel (nor an *Arch*angel) but is a Cherub as per Isaiah 14:12.

The Coven

The Coven is a psychedelic rock band formed in Chicago in the second half of the sixties. Together with…Black Sabbath, they were the pioneers of satanic rock. Their first album is titled Witchcraft Destroys Minds & Reaps Souls…The main theme of the album is the occult, with particular reference to the figures of Satan and other demonic entities. The last track on the album (…'Satanic Mass') is not a song, but the recording of a black mass performed by the band members.

The rite is partly in Latin and partly in English. At the end of this piece (thirteen minutes), you will hear the voice of the High Priest (according to some, a true priest of the Church of Satan) pronounce the famous motto of Aleister Crowley, "Do what thou wilt Shall be the whole of the law", followed by the typical greeting satanic Hail Satan!

In fact, already in 1968 during their live concerts, the Coven used to read parts of the ritual of the Black Mass (also recited by King Diamond [of Merciful Fate])."

Coven
Jinx
Nevoc Musick Company

WITCHCRAFT
COVEN
DESTROYS MINDS & REAPS SOULS
© NEVOC Musick Company

Morbid Angel

Morbid Angel are a death metal band from Tampa, Florida, one of the pioneers of the extreme kind. During an interview David Vincent, bassist and vocalist of the group, ADMITTED to having been fascinated by the figure of Magus.

The reporter asked, “Have you Always been a great storyteller? What were the influences in your lyrics?” Vincent answered, “I was inspired by things like Edgar Allen Poe and Lovecraft. Crowley too, but to a lesser extent. I love his ‘The Book of Lies,’ but if you dig you can find a lot of stuff, if you do not find his sense of humor, it will lead to madness.”

Not for nothing, in their first album Altars of Madness (Combat Records 1989) Morbid Angel released Blasphemy, a song that contains the maximum of Crowley’s “Do what thou wilt Shall be the whole of the law.”

Illud Divinum Insanus
The Remixes

Here are some of those lyrics:

I am the god of gods / Master of the arts / I desecrate the chaste / Writhe in the flesh

Blasphemy

Chant the blasphemy / Mockery of the messiah / We curse the holy ghost…

God of hypocrisy / We laugh at your bastard child / No god shall come before me

Blaspheme the ghost / Blasphemy of the holy ghost

Do what thou wilt shall / be the whole of the law / Rebel against the church / Drink from the chalice of blasphemy / Rise up against the enslaver

Rotting Christ

> Rotting Christ are a black metal band formed in Athens, Greece, in 1987. …Its name literally means "rotten Christ" (corrupt, and therefore not risen)….most of Their songs ooze Satanism from every pore.
>
> For this reason, in May of 2005, Dave Mustaine, frontman for Megadeth, who became a Christian (in 2002), he refused to perform live with…Sakis "Necromayhem" Tolis, lead singer of Rotting Christ.

Note, they did not name their band *Rotting Muhammad*, or any of likes, as they are apparently cowardly and also because one thing that Atheism and Satanism (occultism, magickians, etc.) have in common is that they are anti-Christian support groups.

Dave Mustaine has stated that he does not mind performing alongside of bands that have a dark content to their lyrics but that satanic bands is a different issue. Here is a report: "Rotting Christ Mainman Feels "Sorry" For Megadeth's Dave Mustaine," *Blabber Mouth*, February 4, 2007 AD:

> …MEGADETH mainman Dave Mustaine forced Greece's ROTTING CHRIST off a 2005 Athens gig, later saying he didn't want to play with "full-on" Satanic band since being "saved" in 2002. He further spouted off on MEGADETH's web site that "No one knows for sure what [ROTTING CHRIST's] intent or content is, I know I am not going to say they are [Satanic]"…
>
> More than anything, this confounded ROTTING CHRIST leader Sakis Tolis.
> "I did not expect something like that from Dave Mustaine, because, you know, he's supposed to be metal - you know, "metal band," all metal," said Tolis. "I just feel sorry for him and for every new Christian with new ideas, because we think Christianity is the worst thing to happen in human history. This is a well-organized trick in order to control society, I know when I see someone

> that's very much Christian, that's full of the system, I feel very sorry for him because he's not free. And of course, if you are a Christian who believes somewhere, I do not care. It's up to you to believe anywhere you want, but if you want to push your opinion to the others, then I have to feel sorry about you."

Thus saith, Tolis and, of course, by doing so he was pushing his opinion "to the others" and also dogmatically demanding adherence to his subjective definition of what it means to be a "'metal band,' all metal."

Back to the article on *Rotting Christ* with which this section began:

> "Already in 1999 Rotting Christ were accused of being anti-Catholic because of certain statements blasphemous. To these accusations, Tolis replied in these terms:
>
> "Living in these (so-called) democratic societies, I think everyone has the right to call religions as he wishes. In fact, we think that (the Christians) are "rotten"! We are not a band on a type of "satanic crusade," but one of many groups that represent the dark side in metal music today."

Their 2013 AD album is titled, KATA TON DAIMONA EAYTOY. Interestingly, *Google Translate* reads it as "ΚΑΤΆ ΤΟΝ ΔΑΊΜΟΝΑ ΕΑΥΤΟΎ" and translates it from Greek as, "When demons herself." It also reads "Κατά τον δαίμονα εαυτού" meaning "When the demon himself."

Note:

> The Greek phrase "Κατά τον δαίμονα εαυτού" may be translated in several ways, including as "do what thou wilt", a quote associated with Aleister Crowley and Thelema. Sakis Tolis contended that this was the label's translation of the Greek phrase, and a more accurate translation is "true to your own spirit", which better fits the subject matter of the album. The same sentence can

also be seen on Jim Morrison's tombstone, again in Greek.[29]

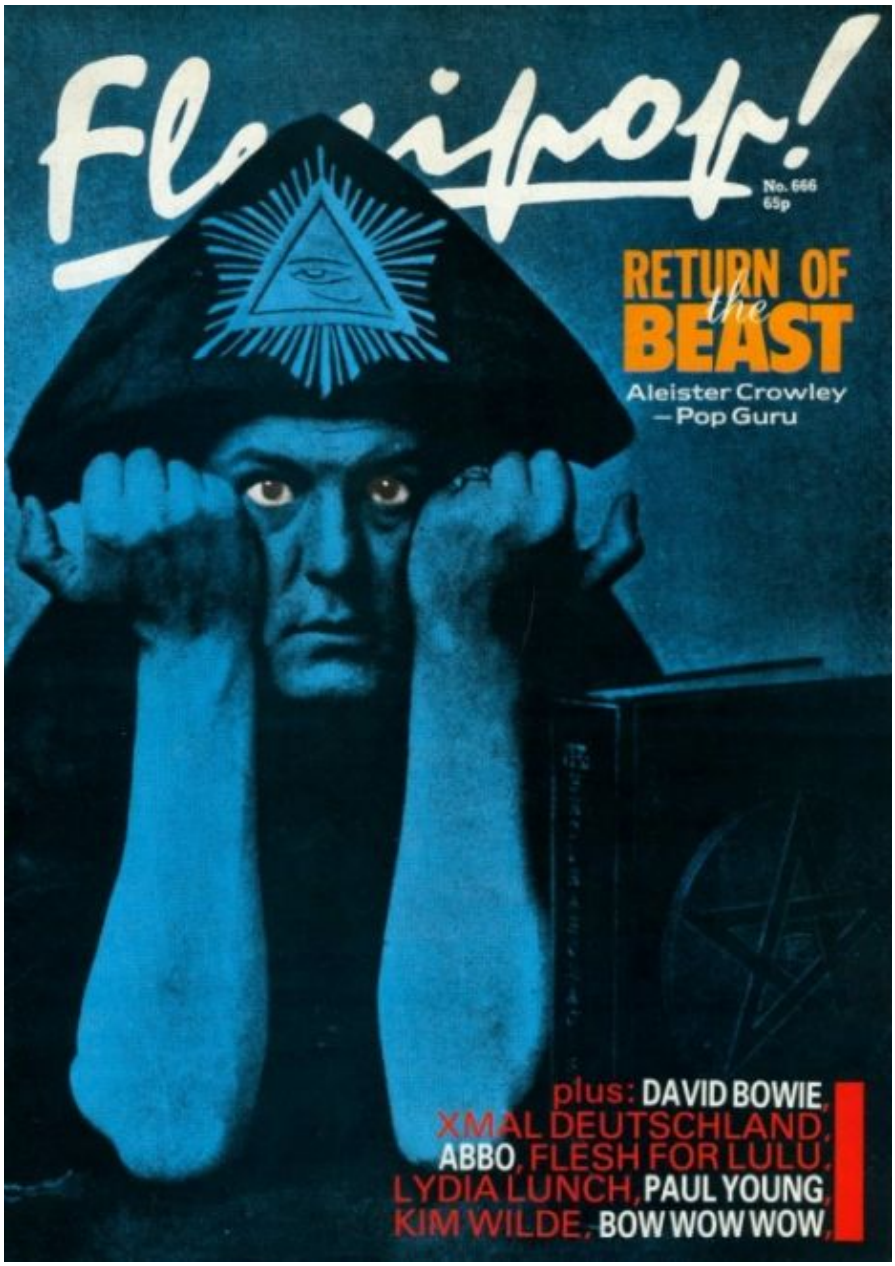
Sakis Tolis is also in the habit of wearing t-shirts with the same satanic-goat of mendes-sigil as is found on the cover of the satanic bible. He also wears shirts which display the Greek letters Chi Xi Stigma which are the numerical equivalent of 600, 60 and 6; on the shirts 666 reads as ΧΕΣ and χες in another style of Greek. χες looks like *sex* spelled backwards which may be why our pop-occulture is so sex obsessed.

Current 93's David Tibet

Although he downplayed any seriousness opting to view it as a mass marketing ploy, David Tibet noted:

> Crowley's ideas and imagery have influenced bands from every generation. The most obvious are Black Sabbath, Hawkwind, Graham Bond (who claimed to be one of Crowley's illegitimate sons and met his person Abyss under a tube train), Led Zep, King Crimson, Toyah, Blood and Roses, Throbbing Gristle, Psychic TV, Killing Joke and Sex Gang Children.
>
> There was also a short-lived outfit called Order of the Golden Dawn and Haysi have a track on their LP called "Here Comes The Beast." Jimmy Page of Led Zep is probably the most renowned Crowleyite in Rock… Genesis P-Orridge would chant "love is the law"…was always totally open about the primary influence Crowley and William Burroughs had...
>
> Posi-Punk bands were competing with the Heavy Metal brigade (Witchfinder General — Ha Ha!) to see who could gram the most Satans and symbols on their sleeves…
>
> "…one of the century's most misunderstood geniuses — Aleister Crowley." Thus said Kenneth Anger…who based most of his work on Crowley.

That was from the British pop magazine *Flexipop!* which featured Crowley on their (marketing gag) issue #666 stating "Aleister Crowley—Pop Guru."



Of course, Tibet ought to have included his own band *Current 93* in the list as their own imagery, lyrics, and numerology derive from Crowley's Thelema/Agape. In 2006 AD he was asked "Did you convert to Christianity?" and replies:

> Well, I was always interested in religion. My main interest was initially Christianity, but I was also interested in Hinduism, Buddhism, and Taoism because that's what I was growing up around [in Malaysia]. I used to spend a lot of time going to Hindu temples and

Chinese temples, but from a very early age I was interested in the Bible and in New Testament apocrypha, and also in eschatological and apocalyptic writings. I studied Buddhism for a long time but, yeah, if people ask me what I am now, I'm Christian.[30]

Moonspell

> Moonspell is a Portuguese heavy metal band whose musical style combines elements of gothic metal, doom metal, extreme metal and black metal. In 2001 this band wanted to pay homage to the Great Beast 666 including a cover of Mr. Crowley by Ozzy Osbourne.
>
> In 2007, the compilation Under Satanae (Steamhammer 2007), Moonspell, who did not hesitate to deal with Satanic lyrics in their topics, have included the song in 1994 Tenebrarum Oratorium [part II] (Trend II / Erotic Compendyum). In this piece, which Describes a sexual relationship with Lilith, a demoness of Kabbalah.

For details, see my on Moloch/Molech and Lilith.[31]

Some of the lyrics of *Tenebrarum Oratorium, part I* are:

> The Majestic horns of Baphomet are indeed our occult banners proudly up in the air! / The androgynous light of Lucifer is our noble passion, most dear and rare!...
>
> I worship thee, for they are my weapons to hurt god. Oh! Great wings of Beelzebuth…
> “Ecce Homo!” - Those you’ll call the wise / Who will destroy this pitful [sic] hole of common sense of disrespect for the true occult devise / Those who from, the lambs, shall feel the sharpened spears of Intelligence!”

Of course, “Ecce Homo” what that which Pontius Pilate state when he brought Jesus out before the crowd; it means behold, the man. These lyrics were attributed to “Langsuyar T. Rex” and dated “Fall 1993 e.v.” with the e.v. being the occultists form of B.C. or A.D.; e.v. means Era Vulgaris as they view non-magickians as being vulgur.

Some of the lyrics of *Tenebrarum Oratorium, part II* are:

Oh! Insinuant tongue of Lilith…I lust with thee….the incomparable beauty of Kali…These exquisite Icons of Impurity!...you of Pagan beauty…The lost chimera of Virginity will be your true purity / And thy Crownleyian erotic laws will rule at last!
That the Temptation of Samael…I will hesitate not to enter Hell…Oh! Phallus of Satanachia, possess with me.

Death SS

Death SS are an English heavy metal band, formed in 1977…A peculiar characteristic of the group is the interest in the themes of the occult, Satanism and horror imagery borrowed from the vast Gothic literature and film…

In 1997 this band released Do What Thou Wilt (Lucifer Rising), a concept album entirely devoted to the doctrines of Crowley. This is demonstrated explicitly in some titles: such as Scarlet Woman, Crowley's Law and Liber Samekh (the title of a work by British magickian).

That Inside the booklet contains the lyrics of Do What Thou Wilt appear in the background several typical symbols…

Death SS' usage of the seven pointed star and emulating Baphomet.

Mystifier

> Mystifier are a Brazilian black metal band born in 1989 and still in business.
> The subjects covered in the lyrics of this band's songs range from the occult and Satanism to anti-Christianity…recorded at least two albums that speak openly about Crowley.
> The first is Aleister Crowley, a demo in 1991 and the second is the album Göetia (Osmose Productions, 1993) …The album contains a long piece Entitled Aleister Crowley and Ordo Templi Orientis [the O.T.O.].

Göetia is the first portion of the 13th century AD magickal grimoire, the "Lesser Keys of Solomon" according to which there are 72 demons that rule the world—which is why 72 is an important number in occultism, see my article *Occult numerology regarding 72*.[32]

Mystifier "Wicca" album featuring decapitated Jesus and single for the song "Aeternum Tormentum" (eternal torment) featuring Crowley.

HIM

HIM is actually the acronym H.I.M. which refers to *His Infernal Majesty*. Their first two albums are titled, "666 Ways to Love" and "Greatest Love

Songs Vol. 666"; even though the band's founder has always denied that his is a band has to do with the occult.

> HIM is a Finnish gothic rock group founded in 1991 by vocalist Ville Valo. The themes touched upon by this group are mainly love and death…The band's logo is the "Heartagram," a frieze depicting the union of a heart with an inverted pentacle (symbol par excellence of worship evil), symbolizing good and evil, love and hate, life and death. It was created by Valo, and he just said it was like a sort of modern yin and yang…
>
> HIM released the album Screamworks: Love in Theory and Practice (Sire Records), a clear allusion to the handbook of magic ritual of Crowley's Magick in Theory and Practice (1929)…
>
> In an interview with Kerrang magazine, Valo said [November 28, 2009 AD], "It is a sound diary on the issue (of love). The album deals with the theoretical and practical aspects of relationships, an impossible problem to solve. 'Screamworks' is a primitive and cathartic cry, it is a middle finger, it is a 'go **** yourself', I do what I want to do.'
> It is more or less the Crowleyan philosophy, 'Do what thou wilt."
> More Directly, "I always liked the way he (Aleister Crowley) wrote the word 'magick,' because he wanted to distinguish the magic of wizards from real magic. For some strange reason, that title has stayed with me in my head, and I changed 'Magick' to 'Love' because love is magical, at least in my experience. 'Love in Theory and Practice' is so paradoxical."

From another interview with Valo:

> What books are you reading right now?
>
> I'm reading a lot of biographies of Aleister Crowley. I read a couple of books about him and find it a very fascinating character. I'm reading one about him, talking about sex, and another entitled "Do What Thou Wilt: a Life of Aleister Crowley" by Lawrence [Sutin].

The Beatles' Paul McCartney

In their book *Blackbird: The Life and Times of Paul McCartney*, Geoffrey Giuliano and former guitarist of *Wings* Denny Laine, claim that in the mid-1970s AD Paul and Linda McCartney were heavy into the occultism of Aleister Crowley.

Albums such as Venus and Mars make occult references and, of course, Sgt. Pepper's Lonely Hearts Club Band includes Crowley on the cover.

Paul McCartney stated that the people on that album cover were their "heroes." During 2004 AD concerts Aleister Crowley's photos were displayed on huge screens during the song *Helter Skelter*.

This makes sense as Charles Manson, who thought that the Beatles were communicating with him via their music, employed that term and was a member of the satanic *Process Church of the Final Judgment*.

Rolling Stones

The band certainly played into the occult with albums such as “Goat’s Head Soup,” “Her Majesty’s satanic Request,” and songs such as “Sympathy for the Devil,” etc.

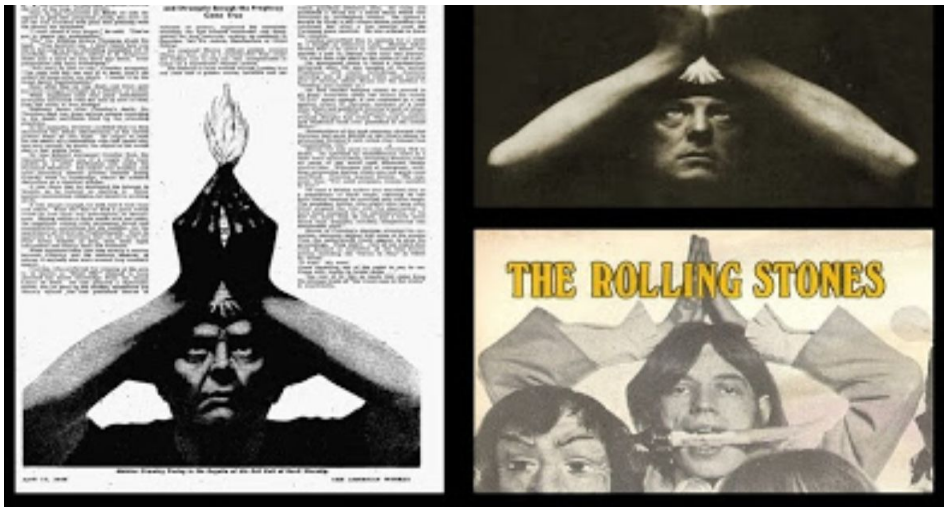
In the Stephen Woolley film *Stoned* there is a sadomasochistic fetish scene within which guitarist and co-founder Brian Jones “whips his girlfriend Anita Pallenberg” wherein “you can see on the wall of a room a photograph of Aleister Crowley.”

SGT PEPPER'S
LONELY HEARTS
CLUB BAND
BEATLES

SGT PEPPER'S
LONELY HEARTS
CLUB BAND
BEATLES

SGT PEPPER'S
LONELY HEARTS
CLUB BAND
WELCOME
THE
ROLLING
STONES

"The BEAST'S" LAST CURSE


THE ROLLING STONES

Sting

During an interview with the American pornographic magazine Penthouse (January 1984), Sting, former bassist and voice of The Police, said he was a “thelemite.” That is, a follower of the philosophy of the English black magician.

In an interview to the magazine PH, speaking of a particular Tarot deck, Sting said: “These cards were designed in the 40s under the supervision of Aleister Crowley. They are totally amazing. When he was alive, Crowley was known as ‘the most evil man in the world’ and ‘The Great Beast.’ My favorite Tarot card is Death. Oh, Oh! here it is. How strange that death is always in shape. However, I find it amazing how strong the feelings it inspires me.” [“The King of Pain,” PH, January 1984 AD, p. 31].

Fabri Fibra

Fabrizio Tarducci, better known as Fabri Fibra…sparked some controversy with the song Mr. Simpatia [Mr. Sympathy, this was within an album which contained] strong criticism of the Catholic Church. Two years later (2008), the release of Liar, snapped new critical to always explicit language of his lyrics, and in particular the rapper was sued after a concert for contempt of religion because of a nasty piece of music in which the rapper was deemed to have made offensive references to the crucifix.

His sixth album War and Peace (Universal Music, 2013), contains a song I Called You. In it, the controversial rapper in addition to blaming the clergy, mentions the name of the English magician.

In addition, remember that we have pointed out that this rapper has a rather negative reverse message [he is referring to backmasking which is a recording technique whereby a sound or message is recorded backward onto a track that is meant to be played forward] in the song Commercial [and] High Sale.

For the uninitiated, the Alta Vendita was a creation of the lodge of the Italian Carbonari (and therefore a branch of Freemasonry) between the eighteenth and nineteenth centuries strove to break down the Catholic monarchies and to infiltrate and destroy the Catholic Church from inside. In this passage, Fabri Fibra refers to this Masonic sect precisely when he sings:

“Overthrow the throne, the boss, rhymes with throne,” then added with irony “The title of this piece is ambiguous / You make too many trips / I subliminal messages you see them everywhere as massage parlors.”

Fiber (or whoever wrote the lyrics) must be well versed in these things since the beginning of the same piece sings, “Paper revenge, revenge card.” Only a connoisseur of Italian Freemasonry may know that one of the leaders of this sect was called redeemer, “he who avenges.” Not bad, the Mason Crowley would be proud of so much erudition!

Damon Albarn (Blur and Gorillaz bands)

A seven pointed star sigil has becomes the focus of Albarn's stage set up. It goes by many names such as the *Sigillum Dei/Seal of God, Signum Dei Vivi/Symbol of the Living God, Sigillum Dei Aemaeth/Symbol of Truth* and as per Crowley's usage *Seal of Babalon*.

Albarn has stated that the star is:

> …something I really became obsessed with when I was researching for Dr. Dee. It was a very hypnotic geometry and can be used to really interesting meditative effects.

Thus, he appears to be employing it within his performances as a styled means to hypnotize his audience.
By "researching for Dr. Dee," he is referring to *Dr. Dee: An English Opera* for which Albarn wrote and composed the complete soundtrack.

Albarn at the piano, Albarn's guitar player,
AP photo of Albarn with star necklace.

Graham Bond

Bond (1937-1974 AD) claimed to be Crowley's son. Two of his occult albums are "Holy Magick" and "We Put Our Magick On You"

John Zorn

> John Zorn (born September 2, 1953) is an American avant-garde composer, arranger, producer, saxophonist and multi-instrumentalist with hundreds of album credits as performer, composer, and producer across a variety of genres including jazz, rock, hardcore, classical, surf, metal, klezmer, soundtrack, ambient and improvised music. He incorporates diverse styles in his compositions which he identifies as avant-garde or experimental.[33]

Of interest are his albums “IAO, Rituals and Magick” which featured the “Crowley Quartet.” He also has an album titled “Bar Kokhba” who was a false messiah and one titled, “Lucifer.”

> IAO (subtitled Music in Sacred Light) is an album by John Zorn released in 2002 on the Tzadik [Hebrew for righteous] label. The album was inspired by Aleister Crowley and his follower, filmmaker Kenneth Anger and draws its title from the Kabbalistic identity of IAO, the initials of Isis, Apophis and Osiris, used as a magical formula in the Hermetic Order of the Golden Dawn.[34]

Farrell Lowe notes:

> An album of ritual, Magick, possible bloodletting, sex, and incantations, this recording is the aural equivalent of film director Stanley Kubrick’s *Eyes Wide Shut*.[35]

The label Tzadik’s site states the following:

> The name IAO is Kabbalistically identical to the Beast and his number 666…IAO is a hypnotic seven-movement suite of Alchemy, Mysticism, Metaphysics and Magic both black and white. Inspired in part by the esoteric works of Aleister Crowley and his magickal disciple, filmmaker Kenneth Anger, the seven movements range from hypnotic exotica, ritualistic

> percussion and death metal to ambient, electronica and a stunning piece for female chorus.[36]

The songs include, “Invocation,” “Sex Magick,” “Sacred Rites of the Left Hand Path” (*Left Hand Path* refers to black magick), “The Clavicle of Solomon,” “Lucifer Rising” (named after Anger’s film starring Aleister Crowley adherent Jimmy Page of Led Zeppelin), “Leviathan” and “Mysteries.”

The songs on *Magick* are “Necronomicon: Conjurations,” “Necronomicon: The Magus,” “Necronomicon: Thought Forms,” “Necronomicon: Incunabula,” “Necronomicon: Asmodeus” and “Sortilège.” All of which are references to deep black magick.
Rituals’ songs are simply titled I, II, III, IV and V.

Paolo Baroni noted:

> John Zorn is a composer, saxophonist and multi-instrumentalist U.S. Although little known to the general public, Zorn is a very active musician, with more than a hundred albums to his name and an activity that ranges from a variety of musical genres. Among His best known projects include the experimental rock group acoustic or electric Masada and the supergroup Naked City. Zorn Also Has Collaborated with the Painkiller, a band criticized heavily for a particularly violent album covers. Many later compositions Zorn are inspired by mysticism and the works of Aleister Crowley, and in particular Magick (2004), a concerto for strings of [George] Crowley Quartet on the Necronomicon…On the cover is engraved in print that Illustrates the witches’ sabbath.
>
> In…Invocation…Zorn seems to want to evoke the spirit of the English magickian during a séance [a footnote states, “Even during the live concerts, Zorn evokes the spirit of Crowley” and directs one to a video for the song[37]].

> Magical seals appear on the cover of this LP. In the same vein is the album Rituals (Tzadik 2005), which appears to be a goat. In 2006 he recorded Moonchild: Songs Without Words (Tzadik Records), an album clearly inspired by the work Moonchild Crowley and Thelema. Then there Ipsissimus (Tzadik 2010), an album that takes its name from the highest grade of Crowley's… Argentium Astrum.

John Zorn's album cover for "IAO, Rituals and Magick."

Zorn has stated:

> It's like self-hypnosis, in a sense. When I'm writing, sometimes it gets to that place where I feel like the piece is writing itself and I'm trying not to get in the way. I'm getting ready to write a piece now, and it's been six months thinking about it, changing the instrumentation, changing the name, doing more reading. I'm reading a lot of Aleister Crowley.[38]

In other words, he is channeling and/or automatic writing.

Dominique Leone wrote:

> John Zorn has been living on the edge of deviance for some time now. In the mid-80s, during his six month sojourns to Japan, repeated exposure to extreme porn and S&M; rubbed off on him—enough to find a place in his compositions with Naked City and afterwards. He's produced soundtracks for South American gay porn, placed dead bodies and decapitated heads on his CD covers (there's a pentagram on the back of this one), and composed whole albums about deadly poisons. Zorn seems tempted by the dark side, and it often brings out the best in him.
>
> IAO is his meditation on evil, specifically concerned with the Beast (the name IAO is Kabbalistically identical to “Satan”)…“Invocation,” follows Crowley’s ritual model, and its clanging cymbals and use of null space…I won’t bring up the backwards-singing choir or voodoo sticks…“Leviathan” features…chaotic percussion (which eventually inverts to being played backwards mid-song…[39]

Tool

On the website for the band *Tool*, a posting was titled, “Halloween edition, October 2000 E.V.” with the E.V. referring to the Thelemic Calendar. *Thelema* is Aleister Crowley’s magickal system; the Thelemic Calendar counts years from 1904 EV which is the year Liber AL was received that is, *The Book of the Law*. The E.V. referring to the *vulgar year* since magickians think of non-magickians to be lower than they and thus, vulgar and also since the traditional calendar refers to BC and AD—before Christ and Anno Domini (the year of our Lord)—they are also claiming that Jesus is vulgar.

Here is the post for that date:

> At 11:11 P.M. on Friday night, Oct 20, exactly four and a half years from the date the band began recording “Aenima”, a standard Lesser Banishing Ritual of the Pentagram was performed in the studio where Tool will begin recording their next record.
>
> The banishing was deemed all the more necessary due to the fact that road cases with the name Kenny Loggins stenciled on them were seen in the hallway. After these preliminary focusing rites and other composite rituals were completed, a talisman for the month of October was erected next to Danny’s drums, which had been set up with the proper orientation of 31 degrees E from N (in precise alignment with the “Kiblah” at a Latitude of 57 degrees 16' 00" North and Longitude of 4 degrees 27' 45" West.)
>
> Once in place, the talisman was bathed in black light and the sessions began. On April 17, 2001 E.V. ([the band “A Perfect Circle’s lead singer] Maynard’s [James Keenan] birthday) their efforts will be unleashed to a world that waits them.

No idea what Loggins has to do with it but *Kiblah* aka *Qibla*, *Qiblah*, *Qibleh*, etc. is the direction that should be faced when a Muslim prays. In

short, the members of Tool are clearly into the occult in this case, practitioners of the magickal arts.

The very next item on the post is an email sent to the website stating/asking, “hey, I am a very big fan of Tool. I was wondering if Tool is Christian? I hared (sic) they were not, I would be very disappointed if they weren't because I love their music.”

Whoever replied was clearly deceiving her on purpose when they stated:

> Sure they are, Staci. This should be evident from the lyrics, but maybe you'll just have to listen more closely to what’s being said. Glad you enjoy the tunes and be sure to tell all your friends about one band that’s fighting the good fight!
> By the way, if you play the vinyl “Undertow” release backwards, a faintly audible but stirring sermon by Ralph Reid can be discerned. I suggest that you and your friends buy the record and check this out for yourselves - listening with headphones of course.

Well, whether or not they are Christians would be answerable by considering their lyrics, watching their videos, noting the imagery on their albums and noting the magickal sigils they are constantly displaying. Yet, note that a distinction is made between “the lyrics” and “what’s being said.”

After straight up lying to the fan, whoever answered urges them to “tell all your friends about one band that's fighting the good fight!” so that one deceived person will now spread the deception and oh, by the way, give us even more money, “you and your friends buy the record.”

The insult to the injury is that they posted this Q&A right after noting the band’s magickal rituals.

Moreover, they wrote:

> …the “designs” Danny uses are of a Goetic nature and can be found in certain medieval grimoires that deal with

> the black arts. I agree that they would make nice tattoos, however the demons whose sigils (having Qliphothic aspects) you have painted ON YOUR BODY have been known to come and take them back (along with a considerable amount of the individual's flesh - their surgical procedures are befitting of their medieval dating), the reason being that they do not wish their repose be disturbed by the likes of a "bad seed Tool fan." STACI, STACI, STACI... I'm kidding of course.

This is all quite esoteric but note that the Christian who asked about Tool was named Staci and the replier is now mocking her, of course. He noted that the drummer openly displays straight up Satanic symbolism and the Staci does not seem to know what she is looking at.

Well, *a Goetic nature* refers to *The Goetia* which is a grimoire; the *Goetia* which is the first book of the *Lemegeton* / *The Lesser Key of Solomon* which is a 17th century AD grimoire which is a general term for an occult/magickal text.

In the Jewish system of magick / mystical system known as Kabbalah, Qabalah, etc. the Qliphot, Qlipphoth, Kelipot, etc. are the negative personifications "idols that we made up out of excrement" as one occult *Sacred Magick* dictionary puts it.

The post continues:

> This "large circle"…refers to is actually not a devil-board, but is known as the "Sigillum Dei Aemeth" of Dr. John Dee. The Sigillium Dei Aemeth contains letters in the Enochian or Angelic language that were derived from the skrying sessions of Edward Kelly during the years 1583-1587.
>
> These in turn were transcribed from Dee's diaries "Libri Mysteriorum", which were reprinted by Meric Casaubon in 1659 in a book called "A True and Faithful Relation of what Passed for Many Years between Dr John

D...And Some Spirits” [ellipses in original]. For those who don't already know, Dr. John Dee was an Elizabethan scholar who attempted to communicate with otherworldly intelligences and left a detailed account of his trafficking with these “angelic” beings, which can now be viewed in the collection of a British museum.

According to some researchers, however, Dee’s angel-magick was in reality a cryptographic system whereupon the recipient of the encrypted message calls upon “angels” to decipher the plain text. This plain text could have been military dispatches or state secrets involving political intrigues etc. Dee was reputed to have been a secret agent of sorts with the code-name of 007 - which is where author Ian Fleming got the idea for his fictional James Bond character.

The other large circular board on stage with Danny contains talismans of planetary magick for whichever month it happens to be during the performance. (NOTE: these diagrams were copied from a book in Danny’s possession known as “The Grand Grimoire”. This book is not the same Grand Grimoire (Il Gran Grimorio) made popular by A.E. Waite which was allegedly translated from works by King Solomon and edited by Antonio Venitiana del Rabin, this being a notorious Italian text of black magic which was recently published in English by Trident books and Ars Obsura.

With regards to the book in Danny’s possession, a crimson-leather volume privately printed by a quasi-Masonic lodge, I have never been able to locate another copy or learn any additional information about it.) The bass drums of old featured a type of hypercube known as the tesseract. Other drumheads contain drawings of various examples of sacred geometry such as the

> unicursal hexagram and Star of Babalon, this being seven-sided.

Obviously, as noted below regarding Kirk Hammett and Adam Jones, Tool is not merely playing music or playing at music but is using music—sound waves accompanied by lyrical content, sigils, light shows, etc.—to enact magickal ritual…which their fans pay to see yet, not just see but partake in.

For some odd reason, someone wrote to a band's website to ask about the "re-release of the movie, The Exorcist." Again, whoever answered noted:

> Frankly, I didn't buy it - that a Christian exorcism would be efficacious against a Mesopotamian "demon" of the first millennium BC (and probably even much older). Anyway, a better title would be The Extortionist as that is what the Roman Catholic Church does - takes money from its followers to exorcise the devils it alone created.
>
> It's hardly a coincidence that many books of so-called black magic were written by members of the clergy so the church would have something to protect its members from. Even the infamous Black Masses were conducted by catholic priests whose repressed sexuality led to deviant and psychotic behavior that played out alone in secret "ceremonies" held at night.
>
> This kind of behavior continues today. If you don't believe me, read or watch the news. But, getting back to the film, my feeling is that the priest would have as much chance as a pee-wee football team would have in beating the pros (San Diego Chargers excluded). The real message of the film is don't do ritalin.

The reply is based on a sort of territorial/chronological view of demonology so that, on this view, "Christian exorcism" will only work on certain demons. Sadly, some of the statements about Roman Catholicism are accurate. Yet, some "so-called black magic were written by members of the

clergy" because the clergy were, themselves, practitioners of the occult in secret.

The replier fails to note that The Exorcist is based on a true story—involving a boy rather than a split pea soup spewing girl. The famous late Christian apologist Walter Martin set out to discredit the story when he became aware of the movie but ended up realizing that it was based on a true case.

The reply above continued thusly:

> With regards to "demons", I think it was best expressed in a letter from Dr. Stanislaus Hinterstoisser (or whoever really wrote it) addressed to Colin Wilson that was published in The Necronomicon: The Book of Dead Names (Skoob Esoteria, 1992). In the letter, he states: "to describe them as evil is ridiculously inadequate. It is like an ant calling an ant-eater evil... [ellipses in original] Better, it is like ants calling a man wicked for treading on their anthill."
>
> Staci, think about this for a minute. What did you have for lunch today? What kind of jacket do you have in your closet? Are we not commodities? Owned, like cattle to be exploited by those higher up in the food chain?
> Alien fodder, totally oblivious to the services and products we might provide, much like Daisy there who grazes among the bluebells, unaware that she may soon become a catcher's mitt just like the one used by the little boy playing ball in the same pasture.
>
> An example of just such an inconceivable commodity was given in an episode of Fox's inane sit-com, Married With Children. In this episode, "standard-issue" gray aliens enter the bedroom at night to take Al's smelly, sweat-soaked socks. Later, they reveal that they use the socks for fuel for their spacecraft. Although I'm sure the

> clueless writers thought they were merely being funny, this idea of human secretions collected as raw materials to be transmuted into less vulgar substances is found in many occult teachings. So sleep tight, Staci, with your crucifix in plain sight. In a future issue I will explore the reality behind demonized gods like our friend Pazuzu who appeared in the Exorcist.

The issue is that many different descriptions of paranormal entities are generally translated into English as "demon." Of course, they are besmirching biblical Judeo-Christianity and yet, they fail to note that within the Bible all "demons" and/or "unclean spirits" are evil but there are different ranks of demons with different levels of wickedness. For example, Jesus stated:

> When the unclean spirit is gone out of a man, he walketh through dry places, seeking rest; and finding none, he saith, I will return unto my house whence I came out… Then goeth he, and taketh to him seven other spirits **more wicked** than himself; and they enter in, and dwell there: and the last state of that man is worse than the first (Luke 11:24, 26).

Of course, to correlated ant eaters with demons is folly for, at least, the same reason that a lion does not murder an antelope but kills it. Note that, again, the replier takes an opportunity to take a short of Staci, "sleep tight, Staci, with your crucifix in plain sight." I wonder if they have ever besmirched any faith except for Christianity anywhere, at any time and in any way.

Another shot is taken at Staci, and no one else, in the statement:

> GODDAMN, WE GET A LOT OF QUESTIONS ABOUT THE NECRONOMICON. HERE'S SOME INFORMATION FOR YOU PIMPLY WANNABE SATANISTS: (At this point, you might want to go watch TV, Staci).

Bypassing the pseudo-erudite reply, you can find out about the Necronomicon in my article *Is the Ouija Board Dangerous?*[40]

The post ends with another shot at Staci in reference to Halloween "when the veil between the living and the dead is at its most transparent" which states:

> …when children and adults, good Christians (like yourself, Staci - I know you're still reading this) and pagans alike engage in all kinds of devilment, donning gaudy plastic masks of ghouls, vampires, skeletons and monsters (even Disney characters for those indoctrinated by the devil at an early age)... [ellipses in original] on this night only, when the fires of hell outshine the face of God, perhaps I will finally except the invitation I received from "In His Presence" church and step inside and say a prayer for your souls - those of you tramping about in haunted houses in towns all across the USA turned into Satan's playground - for I am reminded what a wise man once wrote in a book called The Starlit Mire: "That our Prayers are so Seldom Answered is a Proof that God Hears Them." And now, without further adieux, let's open the gates of hell.

This statement ends with an Enochian incantation that, supposedly, opens the gates of Hell.

EVANS

Examples of occult sigils on and around Danny Carey's drums.

Ironically, Tool's album covers, concern ad posters, videos and shows are saturated with *all kinds of devilment, donning gaudy plastic masks of ghouls, vampires, skeletons and monsters*; so what does that tell you when even an anti-Christian magickian is concerned about it?

Tool drummer Danny Carey with related symbolism.

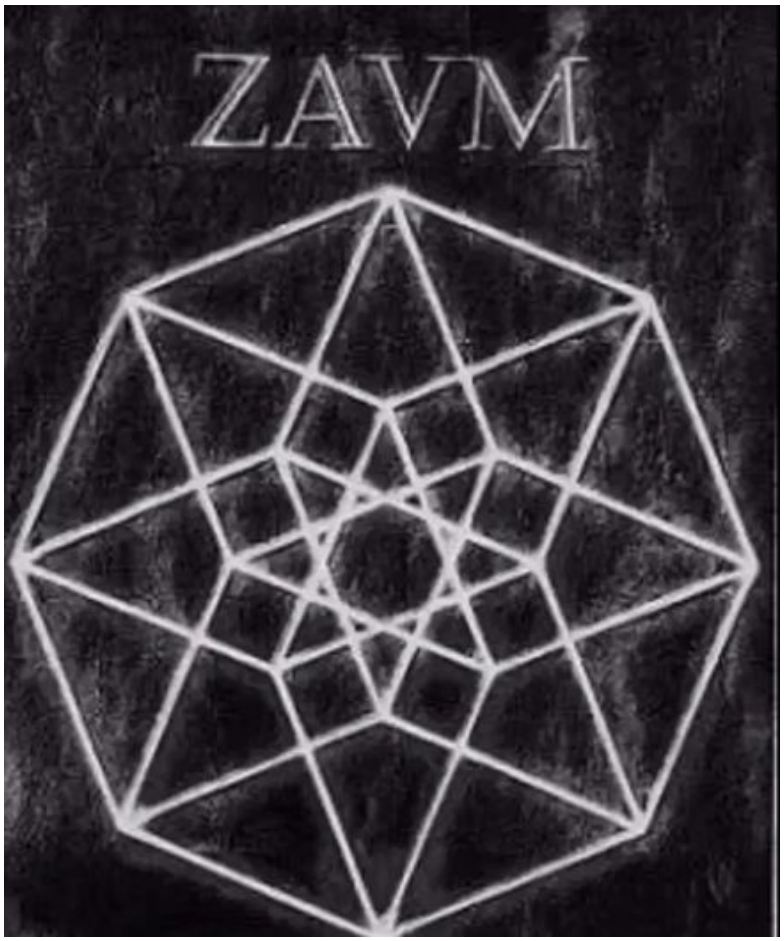
From Danny Carey's authorized biography (which was at one point on the band's web site, was deleted therefrom but recovered from the matrix):

> Danny grew up in Paola, KS. Relatively normal, an element of mystery was added to Danny's childhood when one day he spied his father with a large sword conducting a Masonic ritual. Danny would later notice himself performing similar movements when he began playing drums at the age of thirteen.
>
> As Danny progressed through high school and then college at the University of Missouri in Kansas City he began supplementing his studies in percussion with speculation into the principles of geometry, science, and metaphysics…
>
> Despite not becoming a Mason or aligning himself with any other school of religion, Danny has maintained his heritages interest in occult studies. Endeavors into this realm have manifested periodically, such as the time he achieved insight into a hidden aspect of the unicursal hexagram utilizing an astral journey initiated through

meditation and DMT [the hallucinogenic psychedelic *N,N-Dimethyltryptamine*]. Danny then set up his drums into proportions utilizing the circle and square of the New Jerusalem and uttered a short prayer relating to the principles of the ace of swords from the book of Thoth. He then performed a ritual utilizing his new found knowledge of the unicursal hexagram to generate a pattern of movement in space relating to Fuller's vector equilibrium model.

The resulting rhythm and gateway summoned a daemon he has contained within "the Lodge" that has been delivering short parables similar to passages within the [Crowley's] Book of Lies.

Danny recommends as a device of protection and containment a thorough study and utilization of the underlying geometry of the Temple of Solomon for anyone purchasing their next record.


ZAVM

Kirk Hammett and Adam Jones

Brad Angle's *Guitar World* magazine article *Kirk Hammett & Adam Jones: Bad Religion* (May 04, 2009 AD) is a discussion with Kirk Hammett, guitarist of Metallica and Adam Jones guitarist of Tool.

At one point, Hammett mentions Jones' use of a device which causes colors to be displayed during concerts which correspond to his guitar playing, "you dial in certain colors with effects." This bring up the issue of attempting to get the audience into a trance via rhythms, tones, colors, etc.

In fact, to quote the article *Psychedelia in Diabolus Part III*:

> Tool's music, which typically consists of…profane and perverse lyrics, and an all-encompassing aurora of darkness…What's more, Tool's lyrics are heavily laced with references to the occult and other arcane subjects. The title of their breakthrough album, Aenima, is a play on enema and anima, a Jungian archetype. The followup, Lateralus, is a rough concept album revolving around alchemical transformation.
>
> Drummer Danny Carey has acknowledged a keen interest in the occult, especially branches relating to Aleister Crowley. Carey claims to have incorporated elements of sacred geometry into his drumming and even to have performed a Crowley-derived ritual which put him in contact with a daimon…
>
> [The song] "Third Eye,"…seemingly deals with an experience singer Maynard James Keenan had on peyote, and details an encounter he has with a being on the psychedelic plain. Whether this being is itself supposed to be some kind of daimon or Maynard's shadow is left open to interpretation.[41]

Hammett states:

> I also have a big fascination with the occult and esoteric subjects. I know Adam is into sacred geometry [the

> relationship between mathematical ratios and music, architecture, cosmology and so on], which is something I'm way into, too, as well as quantum physics and all that sort of stuff. So we're connecting on quite a few levels.

Angle notes Hammett's "pretty tripped-out ESP guitar" which he says "goes well with this issue's cult heroes theme," to which Hammett replies:

> More like occult heroes. [laughs] Basically, for this guitar, I gave the artist [American painter] Mark Ryden a list of topics, and I said, "Translate these ideas into your vision and paint it onto the guitar."
>
> There's a bee, which is symbolic of knowledge; the raven, symbolizing secret knowledge; and then the all-seeing eye, symbolic of universal knowledge. Caduceus [a symbol formed by a short staff entwined by two serpents] symbolizes the tree of life, but if you notice it also resembles a DNA strand [a double helix].
>
> Then there's the hand from heaven, the Rosicrucian rose and my astrological sign, Scorpio, as well as assorted skulls and a yin-yang. It's full of numerology, astrology, occult and religious symbolism.

It also has a "light sources beaming off of the female shape."

The thing about symbols is that they have various levels of meaning, as it is, and this is compounded by the fact that secret societies / mystery schools purposefully revel one meaning to their adherents at one level, another meaning at another level, etc. Bottom line is that he is communicating vie occult symbolism.

Apparently, according to Adam Jones, “Mark Ryden is really the icon of this current underground, up-and-coming art movement, and he’s paved the way for a lot of people who have similar approaches.”

Any actual relation is unknown to me however, judging by his “art” he is either MK Ultra/Monarch mind control programmed or a programmer himself. Much of his work is of baby doll looking young children who are placed into very abstract and nightmarish circumstances—in other words, he mostly depicts helpless, sad children being traumatized.

They are asked:

> It seems you’re both very thoughtful when it comes to studying hermetic philosophies. Do you find them useful

> in adding order to your lives outside of the musical realm, too?

"Hermetic" is a PR way of saying that they are either interested in or actually actively practicing witchcraft.

Jones states:

> The order is already there. It's just that we're making ourselves aware of it. Sacred geometry is basically studying anything and breaking it down to its purist form, be it a symbol, shape, color, vibration or sound. That's what our life is. It goes outside who we are as people, the earth or the universe, into the spiritual realm or even an unconscious collective realm.

Hammett then elucidates more about symbolism:

> Well, as far as symbolism goes, there are different schools of thought, like how colors can influence your mood or perspective. Different symbols, like the all-seeing eye or the rose, will trigger different things in your psyche or unconscious.
>
> All this stuff is influential on some level and has an impact on the person surveying it, whether on a quantum level or a more overt level. I'm really interested in that sort of thing. Another good example of this is Jimmy Page's use of the ZoSo sigil, which he had written on his outfit.
>
> [A sigil is a word or symbol of supposed occult power. Page's ZoSo symbol first appeared on the packaging of Led Zeppelin IV and later on his stage outfits.]
>
> He thought that it helped his music and artistic direction. I'm totally into how certain images can influence the subconscious mind. On a very basic level, if this guitar was stark white I would feel completely different about

> it. The fact that it has this amazing graphic on it inspires me and moves me. [Bracketed statement in original]

Hammett goes on to say:

> For me, music is vibration, and the universe seems to be created based on numbers and vibrations. If you want to get down to quantum physics, string theory and other dimensions, it seems to me that vibration is what holds the entire universe together.
>
> The fact that we're musicians and we use vibrations to conjure up moods, atmospheres, emotions, thoughts and concepts—well, a lot of times I think musicians are magicians in that sense! But I'm just getting way out there on the ledge now. [laughs]

He is not on the ledge, he is merely, consciously or not, participating in the externalization of the hierarchy: placing out in open that which has been the secrets of the ages.

Not surprisingly, Jones agrees:

> No, you're absolutely right. There's an emotional bond that Kirk's talking about that comes from what influences him and what influences me. That kind of bond is partially why I think Metallica are so successful.
>
> The four members are very different from each other, but they bring all these different perspectives and influences together and meet in the middle—and then it becomes something else altogether…
>
> I love my bandmates in Tool for that same reason: we all think about where things come from. Like I was talking about before with sacred geometry: if you can break something down into its basic form—like the vibrations Kirk mentions—and you can apply that to what you do,

> then people will get it, without even knowing they're getting it!
>
> There's a harmonic vibration that reaches out and affects people consciously or unconsciously. I'm completely inspired by this type of thinking, including Kirk's views of the universe, and what I talk about as the "unconscious collective" and how all the different perceptions are interwoven.
>
> It's almost like a sweater: there are many different threads along different paths, but they are all woven together. It's a nice way of looking at the perception of things.

You see, when people speak of the media at large—books, magazines, movies, news, music, etc.—are out to indoctrinate us, brain wash us, program us, etc. they are not exaggerating in the least bit.

Here we have two musicians who are open about their manipulation of their audiences even if they consider that what they are doing is benevolent. Of course, how could it be since they are purposefully manipulating their audiences?

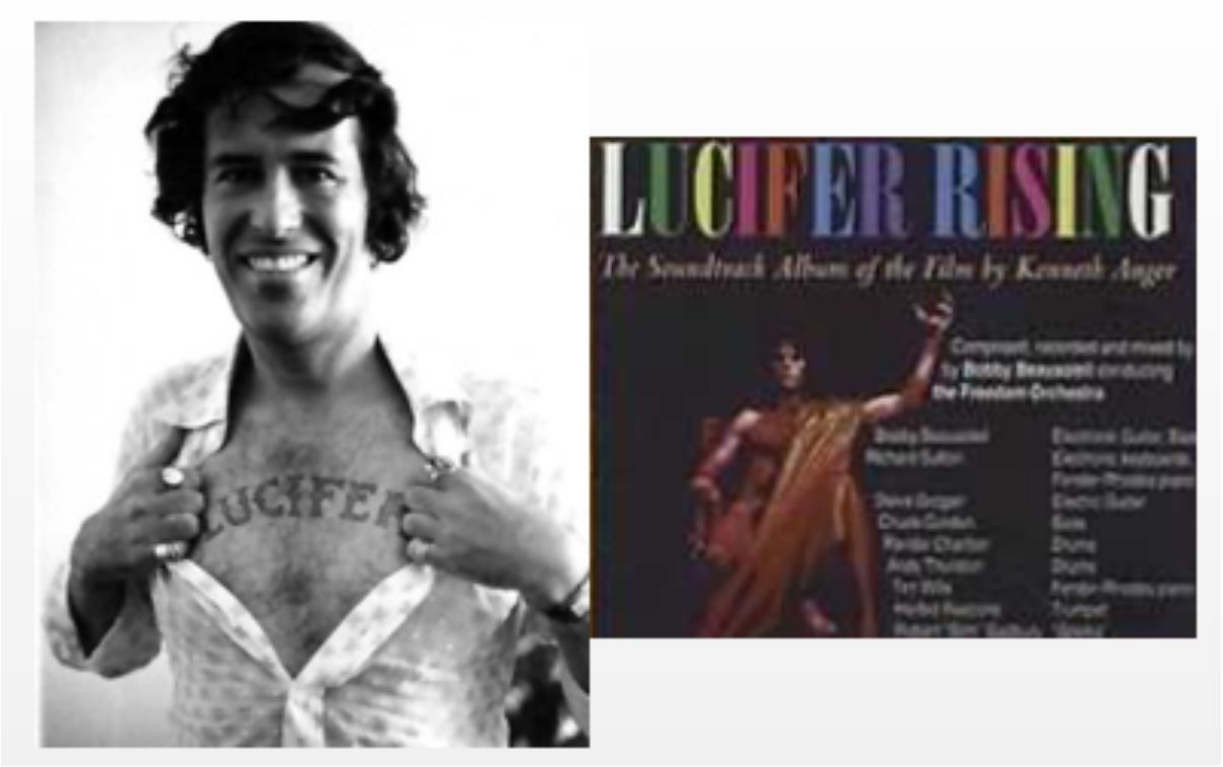
Led Zeppelin's Jimmy Page

In March of 2012 AD, Led Zeppelin guitarist Jimmy Page release a recording titled "Lucifer Rising and Other Sound Tracks." Stick with me on this as we will go from denials of actual practices of the occult to outright admissions.

Lucifer Rising promotional poster and the similar Led Zeppelin "Swan Song" illustration both depicting Lucifer: errouneous on both as he is depicted a fallen Angel but he is a fallen Cherub and the Angel is depicted with wings but Angels do not have wings; Cherubs have four wings.

Jimmy Page in scene from "Lucifer Rising" which was used a the cover for a version of the sold movie.

Versions of the "Lucifer Rising" soundtrack featuring Crowley and the seven pointed star.



Kenneth Anger showing off his "Lucifer" tattoo and a "Lucifer Rising" soundtrack album cover with figure in Azima pose.

In keeping with our modern fascination of re-mixing, revisiting, re-mastering and re-making; the new release comes exactly 40 years from the time of the original recording. This surely some occult numerology involved in this including that it appears to be timed to the Spring Equinox.

The music therein dates to a 1972 AD project when Page recorded a soundtrack for Kenneth Anger's short film "Lucifer Rising." The film is largely referred to as "avant-garde" which seems to mean "getting away with being satanic by hiding behind a veil of being fashionable (it technically refers to something like forward thinking, outside of the norm, etc.). Note that filming actually began in 1966 AD which coincidentally—wink, wink, nudge, nudge—is the same year that Anton LeVey established the *Church of Satan*.

Also, filming was abruptly abandoned in 1967 AD due to Anger accusing Bobby Beausoleil, who originally composed the film's soundtrack, of stealing the footage even whilst Beausoleil claimed that Anger had exhausted all funds. Eventually, Anger spliced some of the remaining

footage and released it as the short film “Invocation of My Demon Brother.” In 1970 AD Beausoleil was convicted of the murder of Gary Hinman in relation to the cult of Charles Manson.

Mick Jagger’s brother Chris also had a conflict with Anger and was almost completely exorcised from the film. Beausoleil ended up writing music whilst imprisoned for murder. Jimmy Page actually made a brief appearance in the film, and here is where things get interesting, as he held an Egyptian stele as he gazes at a portrait of Crowley. Crowley himself is credited in the film as the “Thelemic consultant” meaning that he provided real life guidance as to how to infuse the film with true Satanism (this is in reference to his works as Crowley died in 1947 AD).

Also in keeping with our modern fascination with über expensive poppycock, you can purchase a “deluxe edition” signed by Jimmy Page for just over $300.00. The songs on the recording are as follows:

Side A
1) Lucifer Rising – Main Track

Side B
1) Incubus
2) Damask
3) Unharmonics
4) Damask – Ambient
5) Lucifer Rising – Percussive Return

Reportedly, the name Led Zeppelin came about when Page asked Keith Moon and John Entwistle to join him in a new project. Keith stated “that would go over like a lead balloon” and John stated, “more like a lead zeppelin!” With a little modification of the name Led Zeppelin. Interestingly, lead and led are very different things as a led zeppelin would not perform its intended task of floating and thus sailing through the air.

On the other hand, a led zeppelin would float and sail and yet would be led about. This is reminiscent of the Biblical warning, “we are no longer to be children, tossed here and there by waves and carried about by every wind of

doctrine, by the trickery of men, by craftiness in deceitful scheming" (Ephesians 4:14).

The Led Zeppelin was just that, a vehicle whereby a black magickally inspired band led their fans to and fro from promises of a stairway to heaven to the rising of Lucifer and the greased stairway to hell. And this is not just an assertion but a logical conclusion of their very own statements, actions, lyrics and symbolism. Much could be said about this and so we will focus on Jimmy Page in this article.

Reportedly:

> Jimmy Page has said on many occasions that he himself is not a Satanist of any kind but is intrigued by the occult and fascinated by the life of Aleister Crowley. He has never once tried to push his hobby onto anyone else and keeps it very private. Jimmy is a very superstitious person but NOT a believer in Satan or evil as some may think. It's merely and interest and a quite fascinating hobby.

Well, if it is really so private then how do we know exactly what he is into? Also, that he is "NOT a believer in Satan or evil as some may think" means that he believes exactly as Satanists reportedly believe as they too do not believe in Satan as a person, a being, but as a concept, a mental projection or a force of sorts (this is, of course, generally and generically speaking).

The report above continued by quoting Page in this regards:

> He [Crowley] was a master of evil...but you can't just ignore evil if you study the supernatural, as a whole, as I do. I have many books on the subject and I've attended a number of séances. I want to go on studying it…
>
> Magic is very important if people can go through it. I think Aleister Crowley's completely relevant to today. We're all still seeking for truth - the search goes on…
>
> (Below is some history of Aleister Crowley from author

> Stephen Davis...)
>
> By 1970 Jimmy Page had already been preoccupied with the life and work of Aleister Crowley for several years. He had a growing collection of Crowley books, manuscripts and memorabilia, and that year he collected one of the most Crowleyan artifacts of all - Boleskine House on the shore of Loch Ness in Scotland…

He certainly does not sound like a mere distanced academic.
Page bought Crowley's house in 1970 AD, the year of Beausoleil's Charles Manson related murder of Gary Hinman. The house built on the site of a church in which parishioners died when it burned. It is also reported that, at some point, someone had been beheaded at the site. It was from that home that Aleister Crowley performed rituals to summon the Egyptian false gods Thoth, Horus. He also contacted his "guardian angel" which, in cases of black magick, are demonic entities, "Satan disguises himself as an angel of light" (2 Corinthians 11:14).

One wonders if Stephen King was not inspired to write portions of "The Shining" based on the lodge keeper of the Boleskine having gone insane and attempting to murder his family.
It is said that "shadowy shapes" amassed there and that Crowley had to use lamps whist transcribing magickal words even during the light of the day.

The same Stephen Davis referenced above adds this note:
Since Crowley had lived there, it had been the site of a notorious swindle involving many of the local farmers and a fictitious pork sausage works.

He quaintly adds:

> Jimmy Page, longing for a countryseat, thought it was perfect.
> Oh yes, he merely sought a countryseat and hey, what better place than a haunted mansion!!!

Maybe the comedian Eddie Murphy said it best:

Why don’t white people just leave the house when there’s a ghost in the house?
Y'all stay in the house too…long. Get…out of the house! Very simple: If there’s a ghost in the house, get…out! And not only did they stay in the house with the poltergeist, they invite more people over!

[Now referring to the movie Poltergeist] Sitting around going: “Our daughter Carroll-Ann’s in the television set.”
I would have been gone. If I had a daughter, went down to the precinct and say, “Look man, I went home my… daughter’s in the T.V. set and I just…left. You can have all this, I ain’t going back…I just came down so when she ain’t at the school you don’t think I killed [her] or anything like that. But she is inside the TV set you can have all that…Thank you.

“Mr. Murphy didn't you try to save your daughter?”

“Yeah, I’m a man, see I tried to save her I turned the channels [and it] didn’t work. I got…out.”

The kid was only eight years old in the movie, they couldn’t have been too attached to her.

In the Amityville Horror [movie] the ghost told them to get out of the house. White people stayed in there. Now that’s a hint and a half for you…A ghost say get…out, I would just tip…out the door!

Lou Walker looked in the toilet bowl, there was blood in the toilet and said, “That’s peculiar.”

I would’ve been in the house saying: “Oh baby this is beautiful. We got a chandelier hanging up here, kids outside playing. It’s a beautiful neighbourhood. We ain’t

> got nothing to worry about, I really love it, this is really nice."
> "GET OUT!"
>
> "Too bad we can't stay, baby!"

There are certainly various stories about Jimmy Page's actual practices such as that performed Crowley's rituals during concerts.

Led Zeppelin singer, Robert Plant, claimed that the song "Stairway to Heaven" was, at least partially, written via the occult practice of automatic writing whereby a demonic spirit takes over part of your body and actually writes, in this case, lyrics. Plant states that the phrase, "There's a lady who thinks all that glitters is gold" just came out that way and that he almost fell off of his chair when it did so. The lyric refer to "May Queen" which is said to me the title of a poem by Crowley.

It is also said that Page had various forms of the Crowley line, "Do what thou wilt" inscribed upon the very vinyl of the albums, a line which ended with "shall be the whole of the law, or "so mete (or, mote) it be" (for the younger crowd, albums are, like, ginormous CDs made of a plastic like material called vinyl).
Also infamous is the four symbols which the band used to represent each of the four members. Page also had zodiacal symbols on the clothing he wore during concerts.

It is also reported:

> In the early 1970s, Jimmy Page owned an occult bookshop and publishing house, "The Equinox Booksellers and Publishers" in Kensington High Street, London, eventually closing it as the increasing success of Led Zeppelin resulted in his having insufficient time to devote to it.
>
> In "I'm With The Band," Pamela Des Barres recalls one of the more interesting aspects of her relationship with

> Page: scouring Hollywood for rare occult literature to ship back to the Guitar God.

During an interview with *Guitar World* magazine from January 2008 AD, Page was asked about a portion of the movie *The Song Remains The Same* wherein he is depicted as a hermit in footage that was filmed at night, behind the Boleskine estate. He was asked why he portrayed himself as a hermit even though he was a public figure:

> **Page:** Well, I was hermetic. I was involved in the hermetic arts, but I wasn't a recluse. Or maybe I was… The image of the hermit that was used for the [inside cover] art-work on *Led Zeppelin IV* and in the movie actually has its origins in a painting of Christ called The Light of the World by the pre-Raphaelite artist William Holman Hunt.
>
> The imagery was later transferred to the Waite tarot deck. My segment was supposed to be the aspirant going to the beacon of truth, which is represented by the hermit and his journey toward it. What I was trying to say through the transformation was that enlightenment can be achieved at any point in time; it just depends on when you want to access it. In other words you can always see the truth, but do you recognize it when you see it or do you have to reflect back on it later?

"I was involved in the hermetic arts" means that he was actively practicing witchcraft. Now, the "Christ" to which such people refer is not the historical, biblical Christ. To occultists the "light bearer" is just that Lucifer; the one who disguises himself as an angel of light, the Prometheus figure who steals fire from the gods and gives it to humanity, the one who "enlightened" humanity by encouraging the knowledge of good and evil along with the promise "you will be like god" (see Genesis 3).

Occultists seek the light of Lucifer who rebelled against YHVH and became Satan—the adversary—which "can be achieved at any point in time…you

can always see the truth" but they seek truth from the "father of lies" (John 8:44).

Here is more of the Q&A:

> **Guitar World:** There was always a certain amount of speculation about your occult studies. It may have been subtle, but you weren't really hiding it.
>
> **Page:** I was living it. That's all there is to it. It was my life – that fusion of magick and music.
>
> **Guitar World:** Your use of symbols was very advanced. The sigil on Led Zeppelin IV and the embroidery on your stage clothes from that time period are good examples on how you left your mark on popular culture. It's something that major corporations are aggressively pursuing these days: using symbols as a form of branding.
>
> **Page:** You mean talismanic magick? Yes, I knew what I was doing. There's no point in saying much about it, because the more you discuss it, the more eccentric you appear to be. But the fact is – as far as I was concerned – it was working, so I used it. But it's really no different than people who wear ribbons around their wrists: it's a talismanic approach to something.
>
> Well let me amend that: it's not exactly the same thing, but it is in the same realm. I'll leave this subject by saying the four musical elements of Led Zeppelin making a fifth is magick into itself. That's the alchemical process.

Since the Garden of Eden, Satan has not had an original idea and the tragedy is that he has not had to because we keep falling for the same old lie repackaged: you will be like God. Indeed, the song remains the same.

Stella Marks

In 1915 or 1916 AD Marks painted Crowley, the “Famous occultist and poet. Founder of the religious philosophy of Thelema” as her web site puts it. We are also told that “Stella insisted on being accompanied while painting him.” The painting was “Commented on in *The Argus* 17 February 1926, which reported that…‘The seated figure...arranged in the official robes of some mysterious cult or sect has a sinister as well as artistic interest.’”[42]

H.R. Giger

Giger is mostly known on a popular level due to having designed the aliens from the movie franchises *Alien* and *Species*.

ArtSync Magazine (Fall 2009 AD) asked Giger about Crowley and the reply was:

> Well, everyone who is interested in magic and the occult is familiar with Aleister Crowley, though I must say that I tried to study his books and his system of magic and I found it quite difficult to understand him.
> I was always interested in what kind of paintings he made…Most of the works I've seen are portraits of his friends. He made them look very evil! He also painted the ladies very terrible looking. In my painting women are beautiful goddesses — to me, anyway!

Giger explained that circa the early 1970s AD:

> I was very much interested in magic and witchcraft. Incidentally, I would like to stress that I have nothing at all to do with Satan…certain fools use to try bring me into a relationship with black magic, an association I strongly decline.

Well, one thing is certain: his work has a pattern and that is occult imagery. Within the documentary *Dark Star: HR Giger's World*, he noted that *The Spell Room* is his favorite place in his house.

The room features the painting titled *Spell IV* which depicts black and white magick as well as Baphomet, etc.

Of course, as the *Church of Satan*'s web site notes:

> [Anton] LaVey makes no distinction between white and black magic, claiming that white Wiccan witches and "new agers" have been freely calling upon the dark forces and suiting them to their own hypocritical purposes. He stated, "All magic is the realm of the Devil, no matter how righteously you dress it up.
>
> The claims that 'black' magic is only for destruction and 'white' for healing is bunk. Satanic magic is used to invoke powers of justice, and can be used to help yourself or one you care about, just as easily as it would be used to curse someone.'"[43]

In 1975 AD Giger painted *Crowley (The Beast 666)* which is elucidated thusly on Giger's web site:

> …shows the portrait of A. Crowley, the best magician, who - with his pointed hat - occupies the left part of the painting. In keeping with the dogma, "below as above", [more commonly *as above, so below*] or "Macro-Microcosmos", he holds the reversal of the hat in his hand, an ice-cream cone.
>
> The portrait originates from a photograph, which shows the magician in his elderly years, when he caused quite a sensation with his exposition of his paintings and drawings at the Gallery Pforzheim in Berlin. The pointed hat represents Crowley's first ascent of the K2 in the Himalayas.

The elucidation continues thusly:

> Next to the Crowley figure is a humanoid facing down and upon the top of his head is a traditional shivalinga [as in *Shiva phallic symbol*], a representation of Shiva the Hindu deity to be worshipped in temples. In traditional Indian society, the linga is rather seen as a symbol of the energy and potential of God, Shiva himself.
> And this became an interest in Crowley's occult practices. The popular belief is that it represents a phallus and then obviously it looks as if there is a vaginal shape around it, but according to Swami Sivananda, this interpretation is a grave blunder and the shape is supposed to represent an egg form rather than the phallus that it has often be interpreted as. He made the visit to the Meenakshi *temple*, Madurai, to see the sacred Shivalingam there.
>
> The seven balls spinning in the air perhaps originate from chapter 2 of Aleister Crowley's 1881 erotic "Nameless Novel" from his collected book of writings "Snowdrops from a Curate' Garden":
>
> > "But the Archbishop's vanity was aroused; he saw that I was losing interest in himself; and this was no part of his plan. Dashing into the arena he frigged himself violently into the air, catching the gobs of sperm with great dexterity and tossing them up like a juggler, while moulding them little by little into a solid mass.
> > He did not stop until (in one hundred and eighty two orgasms) he had collected seven balls of about four ounces each, which he kept gaily spinning in the air, and then hurling them with unerring accuracy at the exposed cabbage-patches of his numerous lady friends. 'Come' he said, rising, with a sad sweet smile, 'to our reminiscences! This is weary work.'"

The other side to this painting is these humanoid mutants of various kinds and how the frame work with these character sticking out of the frame work reminds me of a certain photo from the American liberation of the German Nazi concentration camps at the end of the second world war.

This is a mere example of how much thought and planning goes into something about which some would say, “It’s just a painting.”

A Crowley portion of the painting has even been made into a skateboard design.

Peaches Geldof (1989-2014 AD)

She was the daughter of Bob Geldof and Paula Yates who after breaking up with Geldof got involved with the band *INXS*'s Michael Hutchence who circa one year later (November 22, 1997 AD) was found dead in a hotel room. In 2000 AD, Yates was found dead of a heroin overdose.

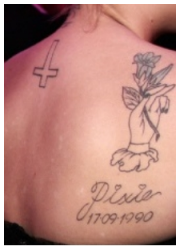
For a year Peaches had a relationship with Eli Roth who is known for directing movies such as *Hostel* which are about brutal torture.

She was married to Thomas Cohen (2012-2014 AD) and then Maxwell Drummey (2008-2011 AD). She referred to Crowley as a "beautiful writer and thinker."

Here is one of her Instagram posts which she tagged as "#AleisterCrowley #Thelema #OrdoTempliOrientis #everymanandeverywomanisastar."

The photo includes various titles by Crowley: *Equinox, Diary of Drug Fiend, 777, The Book of Thoth, The Book of Lies, Magick,* etc.

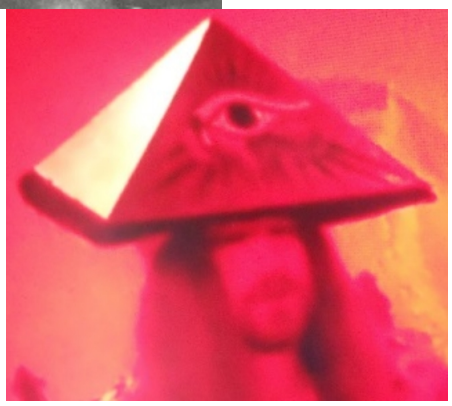
She also "#93 #Thelema #o.t.o. for all my fellow Thelemites on Instagram!" with 93 being one of Crowley's favored magickal numbers.



Merely some of Geldof's tattoos: O.T.O. (Ordo Templi Orientis), upside down cross, etc.

Sean Lennon

This son of *Beatles* member John Lennon, has noted that the video for his song *Animals* is meant to convey “secret mystic rituals.”



Frieda Harris (1877-1962 AD)

She was an occultist and artist who corroborated with Crowley on his *Thoth* tarot card deck: the one that features the Rosicrucian Cross on the back, the basic form of which *Scientology* went on to use as their main symbol, etc.

She was aka: Marguerite Freida Bloxham, Soror Tzaba, Lady Harris, Tzaba (which means *Hosts* and equals 93), and Jesus Chutney.

She was supposedly not very interested in the occult but was a member of the Argenteum Astrum/Silver Star/A ∴ A ∴ , Ordo Templi Orientis, and Order of the Eastern Star (co-Masonry, the women's branch).

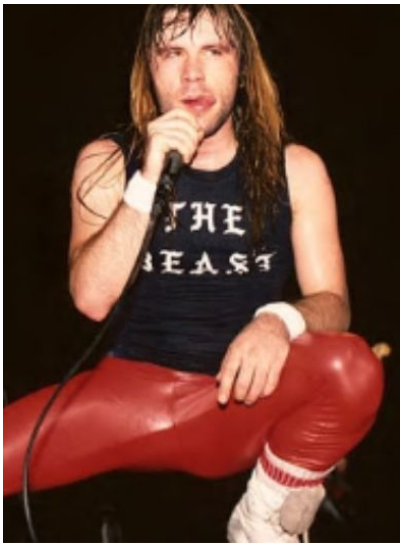
Crowley commissioned her (even though she was sending him money) which he meant to be a traditional deck. However, she emphasized the importance of saturating the project with his magickal knowledge. Through the process of the project she became what some have termed erratic.

Alan Moore noted:

> Crowley [or Frieda Harris] wrote something in his [or their] instructions for the [Thoth] tarot, in reference to one of the cards [2 of Wands: Dominion], "destruction… is the first step in the creative process," which is something I wholeheartedly agree with.
> Obviously, if you're going to be doing something new, then to a degree you're destroying – [Laughs] – whatever preceded it. [Brackets in original][44]

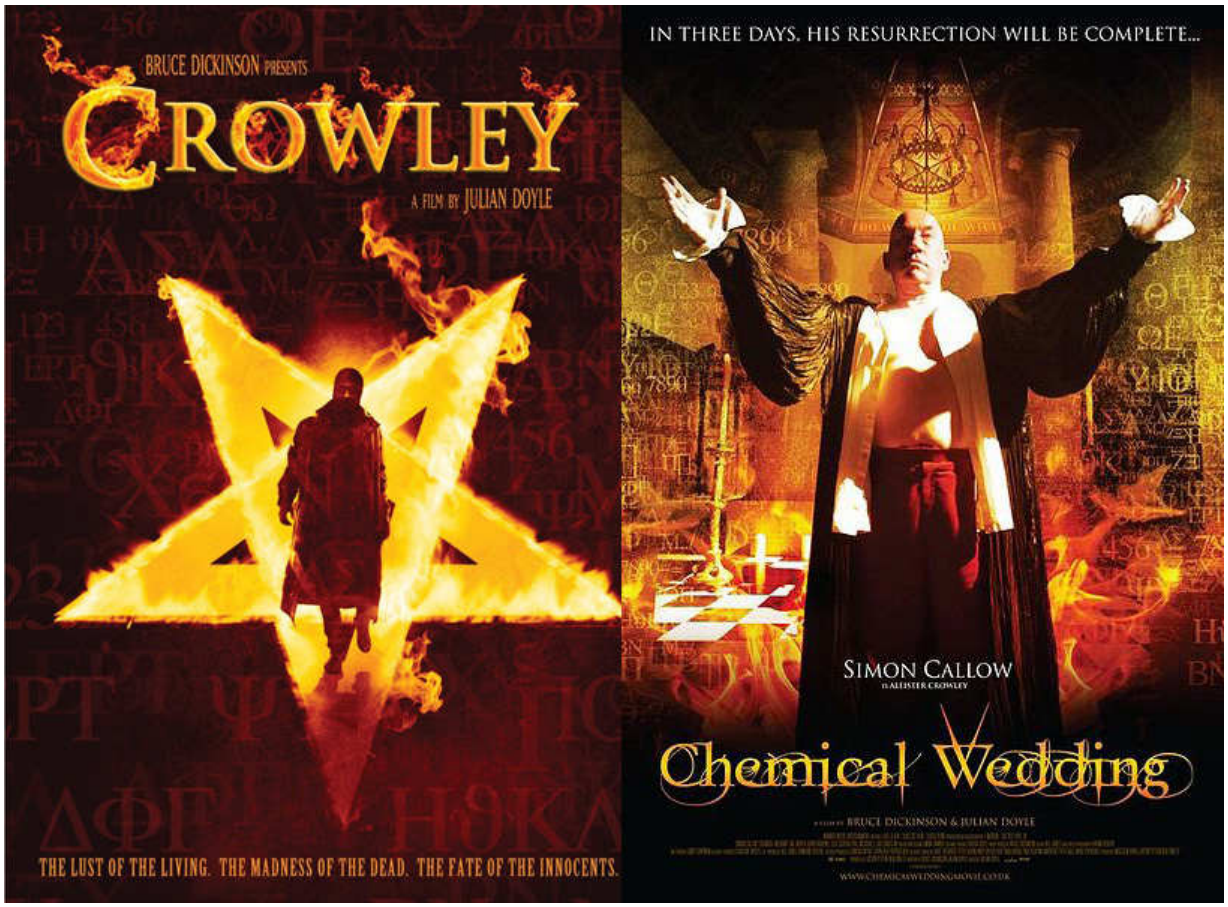
Bruce Dickinson

He is the singer of the band *Iron Maiden* and a side project of his was a band called *Chemical Wedding* which is an alchemical term having been inspired by, and devoted to, the mystic William Blake.



Dickinson in "The Beast" shirt.

He went on to write the screenplay for a movie titled *Chemical Wedding* in the UK and *Crowley* in the US.


BRUCE DICKINSON PRESENTS
CROWLEY
A FILM BY JULIAN DOYLE
THE LUST OF THE LIVING. THE MADNESS OF THE DEAD. THE FATE OF THE INNOCENTS.
IN THREE DAYS. HIS RESURRECTION WILL BE COMPLETE...
SIMON CALLOW
AS ALEISTER CROWLEY
Chemical Wedding
BRUCE DICKINSON & JULIAN DOYLE

Jay-Z

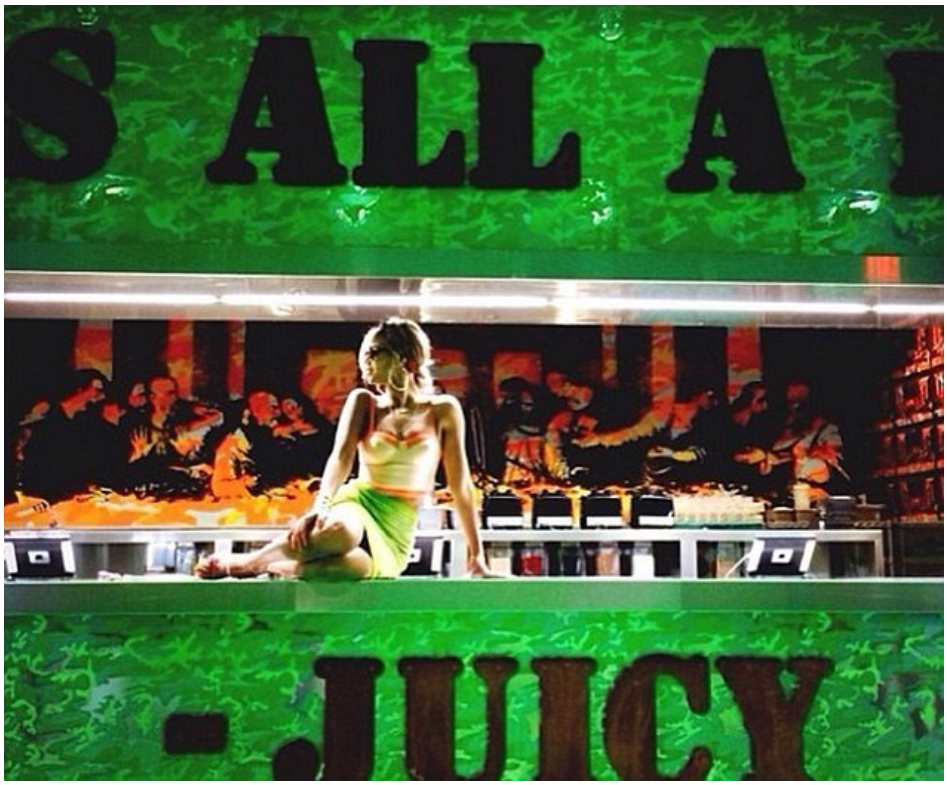
> During an interview for the music video for *Run This Town* with Rihanna and Kanye West…Jay-Z was wearing a black shirt (Which costs $600!)…[with] the motto of Aleister Crowley *Do What Thou Wilt*.

Moreover, Jay-Z and his wife Beyonce have made displaying occult imagery and hand signs a cottage industry.

He has sold Freemasonry laced clothing under his clothing line Rocawear. His record label is Roc-A-Fella. Both names appear to be pointing to the Rockefeller family.

He has also gone by the name "Jayhovah the God M.C." He and Beyonce constantly display the triangle / pyramid hand sign.

She has appeared wearing a Baphomet outfit and an outfit based on the robot from the 1920s AD movie “Metropolis” (the robot which is seen sitting under an upside down pentagram and into which is downloaded the mind of a human woman—this is in the 1920s folks!!!). She has also depicted herself in the place of Jesus in the *last supper* painting. And there is much more to note about them both.



Back in the day, 1980s AD, I was into black and/or death metal music and the Satanic, occult, magick, etc. imagery was obvious, in your face, purposeful, out in the open, etc.

It has been very strange and surprising to find that within pop music and hip hop the Satanic, occult, magick, etc. imagery is just as obvious, in your face, purposeful, out in the open, etc. to those who recognize it even if it is displayed in a more subtle way to those who do not recognize it, at least a first sight.

This is because, for example, the Baphomet pose, *as above so below* (or, it is as below—hell—so above—on Earth or in heaven) is a distinct one and yet, one will not recognize it as such unless one has seen Baphomet and makes the connection.

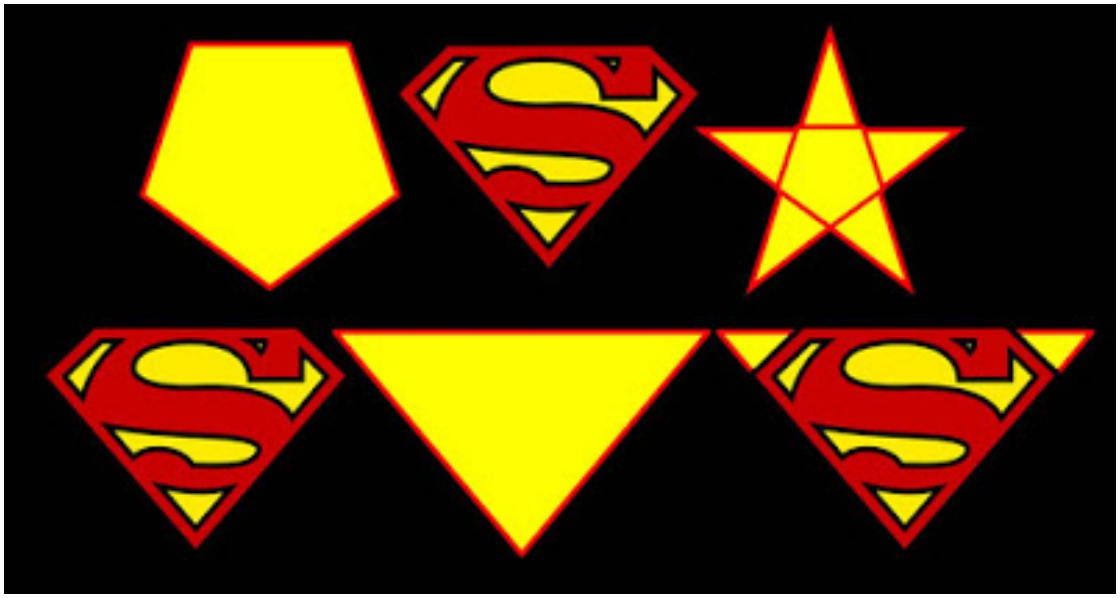
“Baphomet” was illustrated by the occultist Eliphas Levi (Alphonse Louis) who had previously illustrated Baphomet’s simplified mirror image “Azima”: a Pagan false god mentioned as the variously spelled Ashima in 2

Kings 17:30 although there is no description of the idol and so whether Levi simply invented the illustration is up for question.

Janet Jackson and Quentin Tarantino (including Il Cornuto/Devil's horns hand signs) in Azima pose. Lady Gaga and Katy Perry (from an ad for her perfume) in Baphomet pose

In the case of the so called “Illuminati Pyramid” hand sign symbol most well-known via the auspices of Jay-Z (Shawn Corey Carter), noted that he has stated that it is merely a representation of his company *Rocafella* or *Roc-A-Fella*. Thus, the claim is that “Roc” refers to a “Rock” which refers to a diamond and thus, the supposed “Illuminati Pyramid” is just the display of a diamond.

Of course, most diamonds when seen from the side are shaped more list the S on Superman’s chest which is a pentagon with the bottom portion elongated. So, if anything, this would be simplified, via a hand sign symbol, to an upside down pyramid/triangle.
This also leads to the question of why Roc-A-Fella company is such an obvious reference to “Rockefeller.”



In any case, is this just “Jay-Z’s Roc” and/or an “Illuminati Pyramid” hand sign symbol?

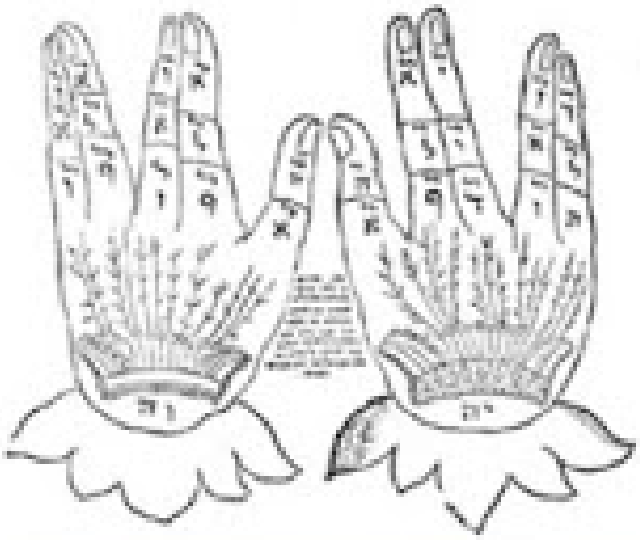
Here is an image of Gloria Steinem making the supposed Jay-Z Roc Illuminati Pyramid hand sign symbol so is the affirming being a Jay-Z fan? Note that her shirt states, “I had an abortion” in other words, “I paid someone to perform the human sacrifice of my very own baby.”

Here we see a piece by the occult artist of “Alien” and “Species” movie fame, H.R. Giger. It is titled “Emblem for a Secret Society. Was Giger affirming being a Jay-Z fan? Well, the piece dates from 1967 AD which is two years before Jay-Z’s birth.

H.R. Giger with Emblem for a Secret Society and Aleister Crowley.

Giger in Crowley pose.

So, is *Emblem for a Secret Society* just a cool name or is it literally the emblem for a Secret Society?
Well, the hand sign symbol appears to be a modified version of that which is known as *Rabbinic Judaism*'s (not Biblical Judaism, see my book *Is Jesus the Messiah? A Judaism vs. Judaism Debate*) hand sign symbol of benediction. In fact, the late Leonard Nimoy, who was a Reformed (very liberal) Jew, stated that he got the "Live long and prosper" hand sign he used as "Spock" from this benediction hand sign taking half of it.



The fact is that Rabbinic Judaism's occult and/or mystical side is Kabbalah and Kabbalah is found at heart of all secret society, mystery religion, occult cult, witchcraft coven, etc.

The *Jewish Tribune of New York* for October 28, 1927 AD noted, "Masonry is based on Judaism. Eliminate the teachings of Judaism from the Masonic Ritual and what is left?"

But, based on "Judaism" in general? No, as Albert Pike noted in *Morals and Dogma of the Ancient and Accepted Scottish Rite of Freemasonry*, p. 741 "Masonry is a search after light. That search leads us directly back, as you see, to the Kabalah."

The symbols' usage in Satanic rituals
Including Anton LaVey (top photo)

There is a compilation of papers written by Aleister Crowley that is titled "777 and Other Qabalistic Writings" (due to different emphasizes and language usages *Kabbalah* is aka *Qabalah* and *Cabala*).

The *Jewish Encyclopedia* notes that the,

> …idea of the creative powers of numbers and letters, upon which the "Sefer Yeẓirah" [Book of Creation] is founded…seems to have originated in Chaldea" which refers to southern Babylonia aka Iraq. The *Soncino* publication *Babylonian Talmud* notes that the *Book of Creation* "has affinities with Babylonian, Egyptian, and Hellenic mysticism.

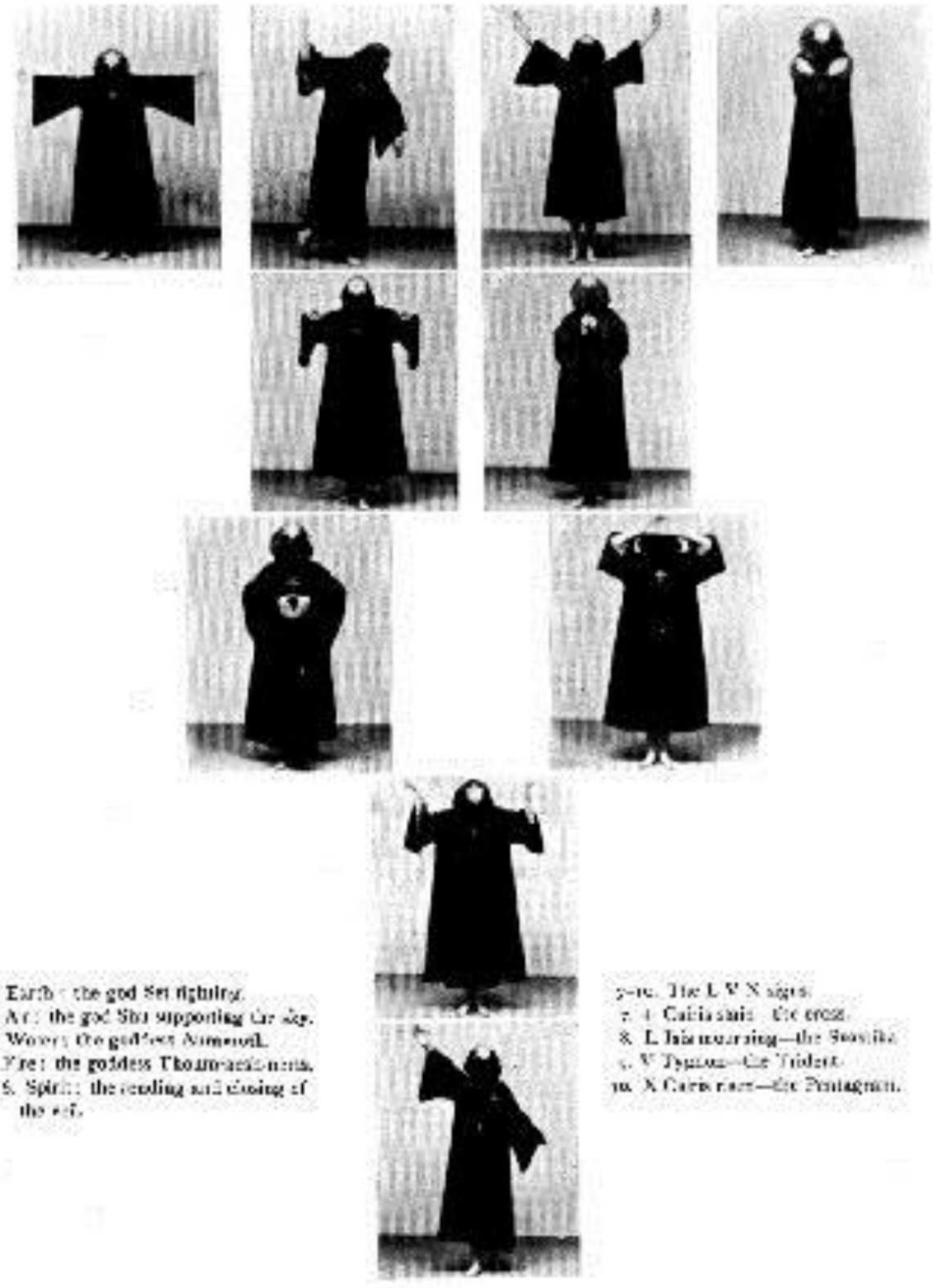
In the "Theosophical Glossary" Helena Petrovna Blavatsky noted that Kabbalistic concepts,

> …derived from the older secret doctrines concerning divine things and cosmogony, which were combined into a theology after the time of the captivity of the Jews in Babylon…The kabalist is a student of "secret science"…

> This secret doctrine is identical with that of the Chaldeans, and includes at the same time much of the Persian wisdom, or “magic”…[none] agreed upon the origin of the Kabala, the Zohar, Sepher Yetzirah, etc. Some show it as coming from…Egypt, others again from Chaldea.
>
> The system is certainly very old…derived…through the Vedas, the Upanishads, Orpheus and Thales, Pythagoras and the Egyptians. Whatever its source, its sub-stratum is at any rate identical with that of all the other systems from the Book of the Dead down to the later Gnostics.

Thus, Kabbalah does not derive from biblical Judaism but from Babylonian *Rabbinic* Judaism.

Well, we come to find that the most likely source of “Jay-Z’s Roc Illuminati Pyramid hand sign symbol” is a modified version of Kabbalah’s hand sign of benediction as promulgated via a ritual pose of the *A.'.A.'.* / the *Astrum Argentumand* and other secret society, mystery religion, occult cult, witchcraft coven, etc.



1. Earth: the god Set fighting.
2. Air: the god Shu supporting the sky.
3. Water: the goddess Nemeanth.
4. Fire: the goddess Thoumathemenia.
5. S. Spirit: the rending and closing of the veil.

5–10. The L V N signs.
7. I Calvaria—the cross.
8. L Isis mourning—the Swastika.
9. V Typhon—the Trident.
10. N Garabontor—the Pentagram.

THE SIGNS OF THE GRADES

4° = 7▫ (fire)
Thoum-aesh-neith

3° = 8▫ (water)
Auromoth

2° = 9▫ (air)
Shu

1° = 10▫ (earth)
Set

Figure 3c. Signs of the Grades.

Note the poses below that are “common in Thelemic ritual magick. The following sets of signs were assigned by Aleister Crowley to the various Grades of his order, the A.'.A.'.” some were “derived from the grade signs of the Hermetic Order of the Golden Dawn” of which Crowley was also a member.

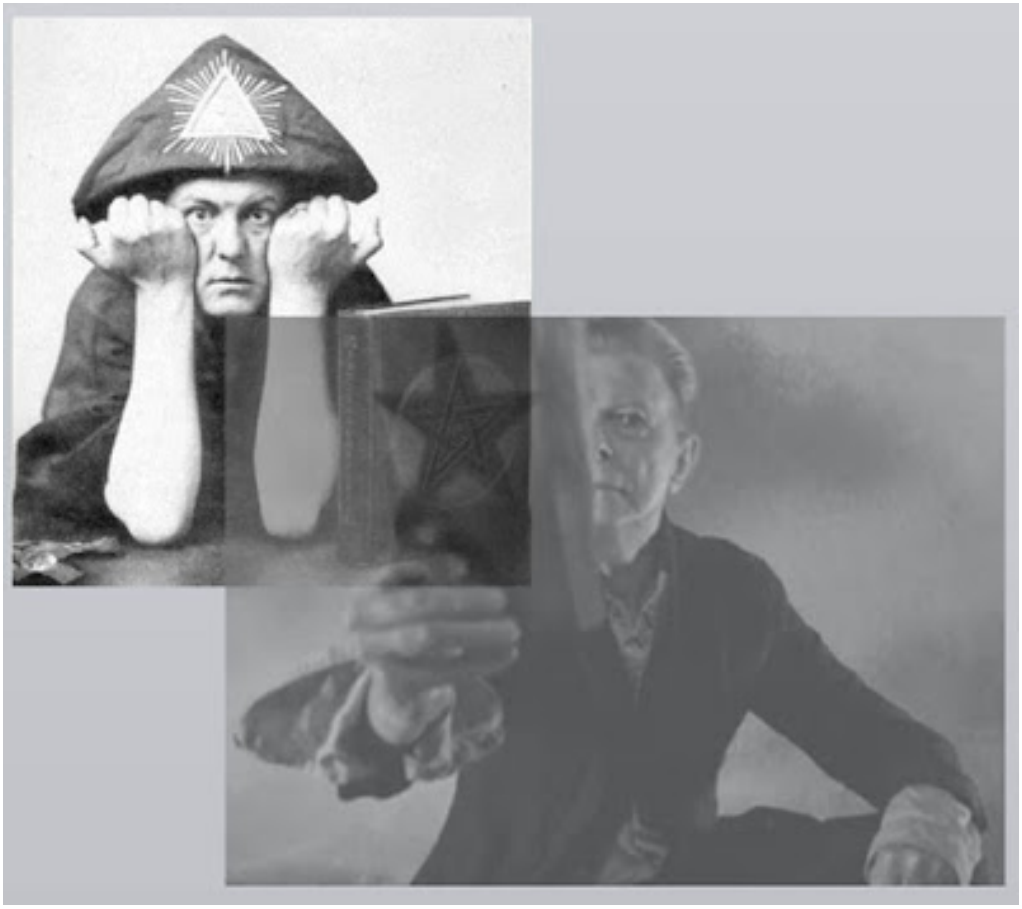
The supposed Illuminati Pyramid sign is known as “Fire. The Goddess Thoum-aesh-neith” and in other contexts, the “Sing of the Philosophus.”

Now, if Carol Burnett can send a secret sing to her grandmother before a live studio audience for a TV show that would be shown around the world, if Leonard Nimoy can make a benediction sign on a TV show that would be shown around the world and since David Bowie can perform A.'.A.'. ritual poses during concerts, why cannot Jay-Z, et al., be doing the very same thing?

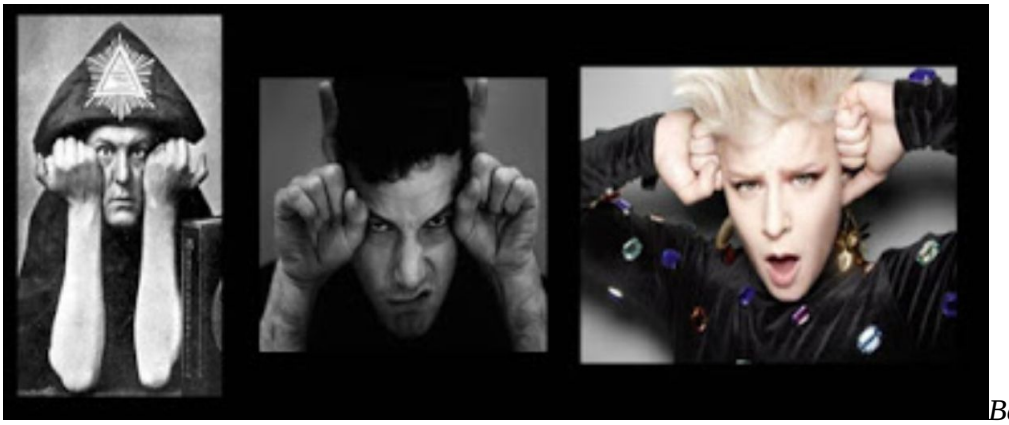
Bowie in A.'.A.'.'s "The Enterer. Horus" pose.

Crowley Symbolism and Poses

In that which follows, definitives are somewhat hard to come by as it can always be said that similarities are coincidences, much ado about nothing, etc. Yet, given the track records of some of these performers, perhaps there is something to it after all.



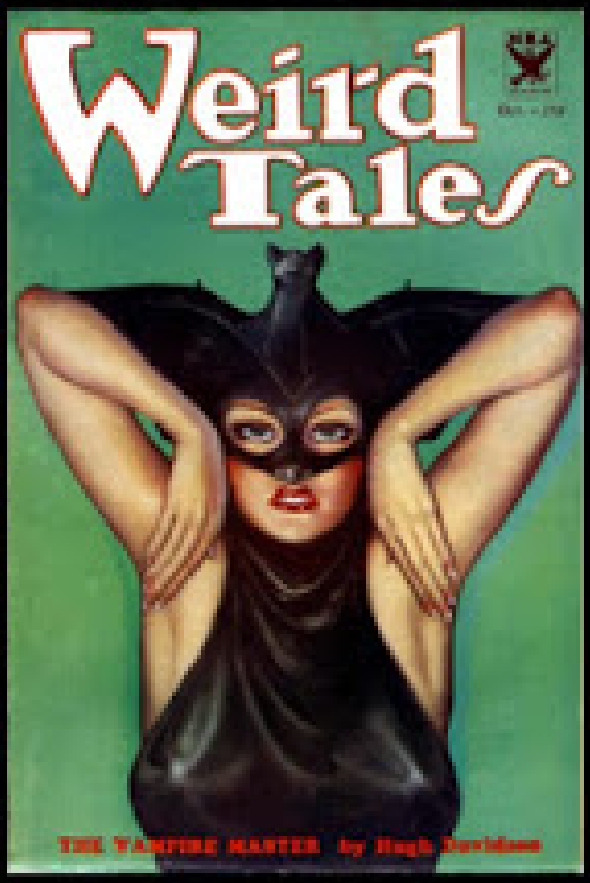
David Bowie holding book which I have overlapped with a photo of Crowley with a (merely?) similar book.

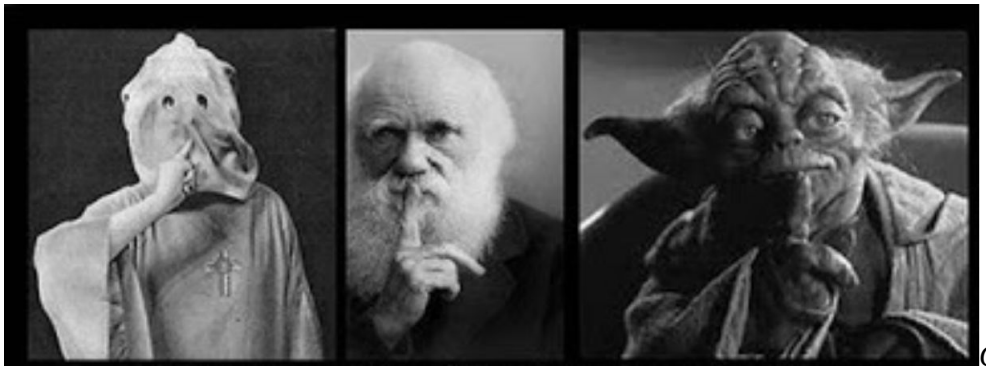

Ben Afflexk and Robyn in Crowley-like poses.

This is an image I put together so as to illustrate that a form of "Do what thou wilt" are the mottos "Have it your way" and "Be your way."

Burger King explained as being intended to remind people that "they can and should live how they want anytime. It's ok to not be perfect…Self expression is most important and it's our differences that make us individuals instead of robots.

MAR
25¢
FANTASTIC
Novels
THE GOLDEN BLIGHT
by GEORGE ALLAN ENGLAND


Weird Tales
THE VAMPIRE MASTER by Hugh Davidson



Crowley, Charles Darwin, and Yoda.

The late Satanic pedophile and necrophiliac, Jimmy Saville.

A song from Lady Gaga's album Artpop
is titled "Do What U Want."

Homosexual singer Sam Smith always wears
cross earrings (which are supposed to be symbolic
of Jesus and Christianity). Here he seems to be telling
us that the one all seeing eye denoted that which is "True."

Sam Smith in secret society poses?

Marina Abramovic of "pizzagate" infamy.

The following few images are from the 1968 AD Terrence Fisher movie "The Devil Rides Out" based on the 1934 AD Crowley related novel by Dennis Wheatley.

SEE WHAT HAPPENS WHEN THE DEVIL TAKES A WIFE!
The picture that shows the whole shocking story of the most unholy union in screen history!
THE DEVIL'S BRIDE
starring
CHRISTOPHER LEE
CHARLES GRAY
NIKE ARRIGHI
LEON GREENE
also starring PATRICK MOWER
GWEN FFRANGCON-DAVIES
SARAH LAWSON - PAUL EDDINGTON
COLOR by DeLUXE

Crowley in “Hellbound - Hellraiser II” movie.

Movie still from "Satanic Mojo" 1972 AD, and movie still from the H.P. Lovecraft based "Dunwich Horror" 1970 AD.

Crowley and The Adams Family TV show's "Uncle Fester"

Damien Echols - WM3

WM3 refers to the *West Memphis Three* which, in turn, refers to the brutal murders of three eight year olds: Steve Branch, Christopher Byers and James Michael Moore. Three were accused, incarcerated and subsequently released teenagers under an *Alford plea*: Damien Wayne Echols, Jason Baldwin and Jessie Misskelley, Jr.

In his book *ABOMINATION - Devil Worship and Deception in the West Memphis Three Murders*, William Ramsey noted open connections between Crowley and Echols.[45]

Echols:

> …stated repeatedly he is a Wiccan and a member of a named coven, or group. He wrote that he wanted to meet the founder of the Church of Satan, Anton LaVey. While in jail after his arrest, he drafted a note that referenced Aleister Crowley. He also familiarized himself with the writings and beliefs of Theosophist H.P. Blavatsky and her book Isis Unveiled. Buckland's Complete Book of Witchcraft, written by Gerald Gardner disciple Raymond Buckland, was a resource for Echols and his coven.

Of Crowley, Echols wrote:

> I've read much about this man and his life's work… people have misunderstood him...His words have been misconstrued, twisted, taken out of context, and misunderstood continuously. If you don't know the key with which to decipher him, then you'll never understand what you're reading.
> (Damien Echols, *Life After Death*, p. 57-58)

Occult simply means hidden in this case, cryptic and requiring a cipher in order to be understood. Whatever Echols really thought about Crowley's magick one this is certain; he engaged in his system and follows his instructions. Echols makes this clear in many ways including the fact that

he set out to perform Crowley's ritual to contact one's Holy Guardian Angel (HGA):

> …on Good Friday, I began performing the Holy Guardian Angel ritual as described in The Book of the Sacred Magic of Abramelin the Mage. It's a prayer that asks a higher self **<u>or outside intelligence</u>** for guidance, protection, and for forgiveness of all my weaknesses and sins.
>
> Expert practitioners wear white robes and burn candles and frankincense, and use other esoteric paraphernalia. I obviously don't have all the materials he suggests, but I don't believe they're needed...I showered and put on clean white shoes, and knelt to pray. If Aleister Crowley could do the ritual on horseback, then I could do it in a prison cell.
> (Damien Echols, *Life After Death*, p. 97; emphasis added for emphasis)

Since magick is premised upon the exercise, or imposition, of will; magickians view their paraphernalia as tools to help them focus—they are tools. One magickian gave the cartoon Dumbo as an example; at first the big eared elephant had to hold a feather within his trunk in order to fly but then he learned to do it without the paraphernalic tool.

Thus, Damien Echols states "I don't believe they're needed" and gives as an examples that "Aleister Crowley could do the ritual on horseback." This refers to the fact that Crowley believed that he could perform that various phases of the ritual in a purely mental manner; a pure expression of will without the use or need of physical paraphernalia.

Two of Alphonse Louis Constant's aka Eliphas Levi's (1810-1875 AD) axioms are #1 "Nothing can resist the will of man when he knows what is true and wills what is good" and #9 "The will of a just man is the Will of God Himself and the Law of Nature." No wonder then that he also wrote, "Man is the God of the world, and God is the man of Heaven" (*The Key of the Mysteries*).

Speaking of occult, hidden and here is the key word; cryptic, for some odd reason Echols has taken to referring to his vast number of Twitter followers as “Chupacabras.” *Chupacabra* is a crypto-zoological creature(s) which means that—like Big Foot, the Lock Ness Monster (which some claim to have been Crowley’s doing by summoning but not dispelling *spirits*), et al—it is a presumed animal of some sort yet which goes unidentified and is thus cryptic; hidden, occult. This particular creature derives its name from two Spanish words “chupa” (or, “chupar”) which means to “suck” (as like through a straw, as in ingestion, to drink) and “cabra” which means goat thus, goatsucker. This name came about due to the reported propensity of creature to suck the blood out of goats—see my video *Did Benjamin Radford Solve the Chupacabra Mystery?*[46]
Thus, Echols refers to his followers as cryptic/hidden/occultic blood drinkers; blood thirsty creatures who are hidden in plain sight. Perhaps to him it just means something funny and goofy and he can certainly explain himself should he ever feel the need to do so or should any of his followers wonder and ask.

Image posted by Echols on his Twitter

page compared with Baphomet.

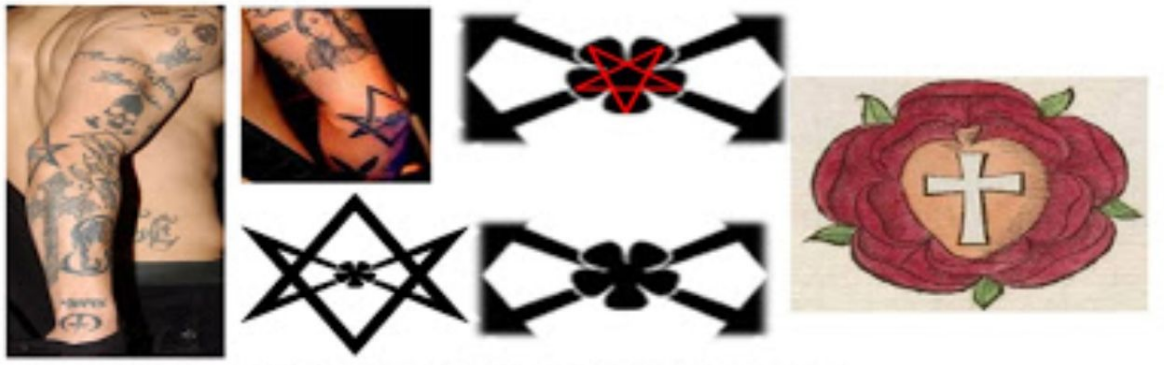
The following relate to Echols and Crowley.

Echols appearing to emulate Crowley.

Echols and Crowley appearing to emulate Michelangelo's "The Creation of Adam."

Silence is an important concept for occult secret society mystery religions: various versions of expressing the point of keeping the occult, occult: keeping the secret hidden knowledge secret and hidden.

Johnny Depp has a tattoo which states, “Silence Exile Cunning” from James Joyce’s book *A Portrait of the Artist As a Young Man*.
Therein, the point of the phrase is “I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defense the only arms I allow myself to use—silence, exile, and cunning.”



Dave Navarro’s Crowley unicursal hexagram.
This version contains a hidden upside-down
pentagram in the form of a Rosicrucian flower.

Echols' tattoo of Crowley and the *Thelemic Order of the Golden Dawn*'s unicursal hexagram. It is composed of two lightning bolts: lightning is a popular occult symbol due to Jesus having stated, "I saw Satan fall like lightning from heaven" (Luke 10:18).

There is a basic motif that may have been derived from various sources which, in turn, derive from other sources. Note the symbol which Crowley incorporated into his pseudonymous signature as “Baphomet.”

Tattoo on Echols’ back: plotting the inward geometric design, the sigil, hidden within the outward solar ray-like design we find Crowley’s seven pointed star, the Seal of Babalon, and a version of Crowley’s *Baphomet* signature symbol.

Echols may be emulating Crowley's "thumbs up" pose.

Six Murders, Plus One: the Curse of the Pharaoh or Crowley?

Speaking of murder…well, this one may be overreaching but interesting to ponder.

A *Daily Mail* reporter wrote the article “Were six deaths attributed to the ‘Curse of Tutankhamun’ actually murders by arch-satanist Aleister Crowley?” (November 9, 2011 AD).

The article hearkens back to a sting of death dating to the 1920s and 1930s AD:

> More than 20 people linked to the opening of Tutankhamun’s burial chamber in Luxor in 1923 died in bizarre circumstances, six of them in London. A frenzied public blamed the “Curse of Tutankhamun” and speculated on the supernatural powers of the ancient Egyptians.

Also, some speculated about the release of ancient biohazards; ancient toxins against which moderners had no antibodies.

> But a historian now claims the deaths in Britain were the work of a notorious satanist, Aleister Crowley. Mark Beynon has drawn on previously unpublished evidence to conclude the occultist – dubbed the wickedest man in the world – masterminded a series of ritualistic killings in “revenge” for the British archaeologist Howard Carter's opening of the boy-king’s tomb.

Historian Mark Beynon came to this conclusion after researching inquest reports, Crowley’s diaries, essays and books. In total, “In his book, *London’s Curse: Murder, Black Magic and Tutankhamun in the 1920s West End*, Mr Beynon pins seven deaths on Crowley, six of which took place in London.”

Some of the dead are as follows:

> Howard Carter's personal secretary, Captain Richard Bethell: “found smothered to death at an exclusive Mayfair club.” Carter is the archaeologist who opened Tutankhamun’s tomb. “Bethell was said to have been in perfect health. It was initially thought that he died of a heart attack but his symptoms raised suspicion that he was smothered to death as he slept. Crowley had only recently returned to London and was often a guest of novelist W. Somerset Maugham at the club.”
>
> Capt Bethell's father, Lord Westbury: “who plunged seven floors to his death from a St James’s apartment where he reportedly kept tomb artefacts…Mr Beynon found that it was practically impossible for an elderly man to have climbed out onto the window ledge and suggests that Crowley threw him off.”
>
> Former keeper in the British Museum’s department of Egyptian and Assyrian antiquities, Sir Ernest Budge: “found dead in his bed in Bloomsbury…there is evidence that Budge and Crowley were associates on the London occult scene.”
>
> Oxford undergraduate and follower of Crowley’s cult at a Sicilian Abbey, Raoul Loveday: “died on the same day [February 16, 1923 AD] at the very hour of Carter's much-publicised opening of Tutankhamun’s burial chamber after drinking the blood of a cat sacrificed in one of Crowley’s rituals.”
>
> Egyptian prince, Ali Kamel Fahmy Bey: “shot dead by his wife, Marie-Marguerite, in the Savoy Hotel shortly after he was photographed visiting King Tut’s tomb.” How is a man shot by his wife related to Crowley?, “Mr Beynon says Crowley and Marie-Marguerite had been lovers and Crowley put her up to the shooting. Crowley

> had motives to tarnish the legacy of Carter's discovery, Mr Beynon argues."
>
> Half-brother of Lord Carnarvon, Aubrey Herbert: "died…Shortly after Marie-Marguerite's acquittal…of blood poisoning after a routine dental operation went suspiciously wrong at his private hospital in Park Lane. He had only recently returned from his own trip to Luxor."
>
> Edgar Steele: "died at St Thomas' Hospital after a minor stomach operation…He was in charge of handling the tomb artefacts at London's British Museum."

But why would Aleister Crowley resort to murder over the unearthing of Tutankhamun's tomb?

As noted above regarding Crowley's motto:

> Aleister Crowley had what is known in this context as "scarlet women," those, including his wives, who were unfortunate enough to have anything to do with him (some of whom ended up in insane asylums). One was his wife Rose who became entranced whilst in Egypt with Crowley.
>
> Upon Crowley's request that she identify the entity speaking to her while they visited the Cairo Museum, she identified the ancient Egyptian artifact known as the Stele of Ankh-ef-en-Khonsu aka Stele of revealing which was conveniently exhibit number 666.

Crowley in Egyptian regalia.

As for Mark Beynon, the article summarizes his view on this issue thusly:

> The gods of his own religious philosophy, Thelema, were mainly drawn from ancient Egyptian religion. He believed himself to be a prophet of a new age of personal liberty, controlled by the Egyptian god Horus. It is likely he would have found Carter's excavation sacrilegious, the historian [Beynon] said.

Crowley does not admit to having committed the murders in his diaries but does note that “his mood had ‘lifted’ the day after them.”

Of course, herein we are dealing with same man who did, openly, write about the magickal benefits of raping and murdering little boys. Just read

the article series linked above about Crowley's motto; he was utterly ruthless and encourages drug induced-demon possessed-violence.

In his book, *Magick in Theory and Practice* (Chapter XII: Of the Bloody Sacrifice: and Matters Cognate), Aleister Crowley wrote:

> For the highest spiritual working one must accordingly choose that victim which contains the greatest and purest force. A male child of perfect innocence and high intelligence is the most satisfactory and suitable victim…
> But the bloody sacrifice, though more dangerous, is more efficacious; and for nearly all purposes human sacrifice is the best.

The editor notes:

> It appears from the Magical Records of Frater Perdurabo [Crowley] that He made this particular sacrifice on an average about 150 times every year between 1912 e.v. and 1928 e.v.

Yet, the editor also attempts to excuse Crowley by attempting to explain away that which Crowley wrote:

> When Crowley speaks of sacrificing a male child, his diaries and other writings indicate that he thereby obfuscates the actual practice. Crowley did this by diversion of the act of sexual intercourse and other sexual actions.

Ah, so, he was *merely* referring to sex with children.

In his *Book of the Law*, Crowley wrote of the making of "Cakes of Light" the recipe for which calls for, "rich fresh blood" and "The best blood is of the moon, monthly" meaning menstrual blood "then **the fresh blood of a child**."

This is also the same person who is “known to have murdered his servants in India.”

Note also that:

> The satanist was also obsessed with Jack the Ripper. He wrote in his diaries that he believed the locations of five of the Ripper's murders in Whitechapel in 1888 formed a pentagram – an important star-shaped symbol in satanism. Mr Beynon claims the locations of five of Crowley's 'murders' form a copycat pentagram.

Overall, there is no end to Aleister Crowley’s debaucheries and there is good reason for this (or, bad reason). He believed that every sin was a sacrament thus, the more he sinned the more he serviced Satan.

Crowley as Fictional Character

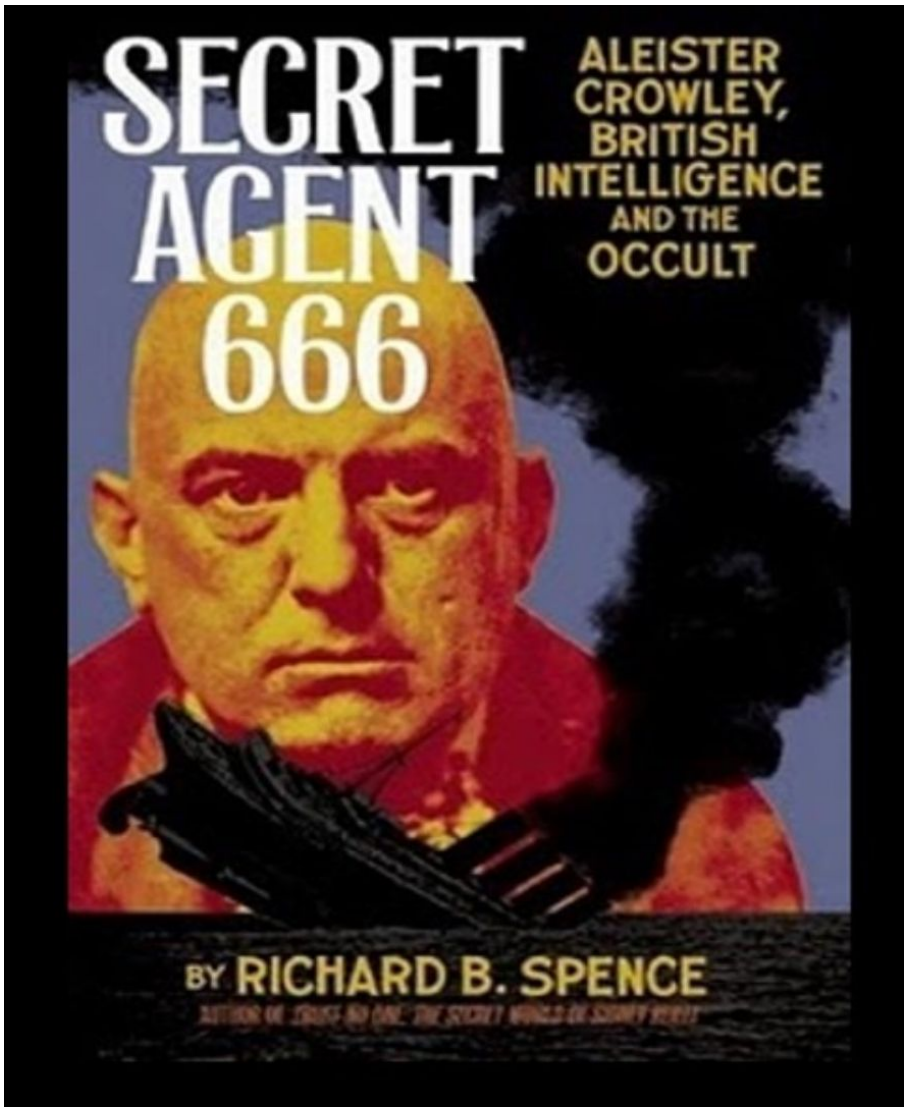
Hereinafter are instances of where Crowley is employed as a character in books, movies, TV shows, cartoons, etc.

Secret Agents 007 and 666 – James Bond and Crowley

Richard B. Spence published a book titled *Secret Agent 666: Aleister Crowley, British Intelligence and the Occult* and Philip Gardiner published the book *The Bond Code: The Dark World of Ian Fleming and James Bond*. What has Crowley to do with James Bond or, actually Bond creator Ian Fleming?

Firstly, a note about the book *Secret Agent 666*:

> Using documents gleaned from British, American, French, and Italian archives, Secret Agent 666 sensationally reveals that Crowley played a major role in the sinking of the Lusitania, a plot to overthrow the government of Spain, the thwarting of Irish and Indian nationalist conspiracies, and the 1941 flight of Rudolf Hess.
>
> Author Richard B. Spence argues that Crowley—in his own unconventional way—was a patriotic Englishman who endured years of public vilification in part to mask his role as a secret agent.
>
> The verification of the Great Beast's participation in the twentieth century's most astounding government plots will likely blow the minds of history buff s and occult aficionados alike.



Now a note about the book *The Bond Code*:

> The Bond Code is the remarkable story of how Fleming's association with the occult world led him to create a masterful series of clever clues, ciphers, and codes within his books.
>
> Philip Gardiner finally unravels the secret of James Bond piece by piece from the novels and films used to create his aura of mystique. This book not only introduces new material, but also radically reappraises everything we thought we knew about Bond—and his creator.

John Dee, Aleister Crowley, Ian Fleming, and James Bond

James Bond is the name of a fictional British Secret Service agent created in 1953 AD by writer Ian Fleming. Bond's agent number 007 is taken from the real life and original 007 which is John Dee (1527-1608 AD) who was the Court occultist for Queen Elizabeth. He was a philosopher, alchemist, mathematician, geo-cartographer, astrologer and a student of magick, Kabbalah (Cabala), cypher writing, religion, architecture, etc.:

> [The Earl of] Leicester to introduce Dee to Elizabeth as she was to become the new Queen and it wasn't long before Dee advanced to become the court astrologer. (Leicester signed his letters to Elizabeth with two circles containing dots symbolising he was her "Eyes").

Dee identified himself in secret communications with the Queen's Court via the number 007 (presumably the "00" represented her private eyes and the 7, Dee employed an elongated one, has occult significance, "For Dee, seven was a sacred cabbalistic and lucky number").
In turn, the Queen signed her communications back to him simply by the letter "M" which is the name of the spymaster/handler of James Bond. John Dee's heptagon aka septegon (a seven-pointed star-like form) was employed by Aleister Crowley and came to be known as the Star or Seal of Babalon.

L: John Dee's R: Crowley's

As it turns out:

> At the outbreak of war [WWII]…Ian Fleming, working for naval intelligence in M15, contacted him with an outlandish plan to lure Rudolf Hess to Britain by using mystical enchantments and astrology. The details of this plot remain obscure, but Hess, a passionate devotee of the occult, did fly to Scotland and Fleming was keen that Crowley should interrogate him using his magical knowledge. All that is certain about this curious episode is that Crowley provided Fleming with the template for Le Chiffre, the first Bond villain in Casino Royale (1953).
>
> When World War II commenced, Rear Admiral John Godfrey (the director of Naval Intelligence) recruited Ian Fleming as his personal assistant…William Donovan asked Fleming to write a memo to outline a planned American secret service. Much of his wording was used when the OSS (Office of Strategic Services) was created, and thus Fleming influenced subsequent American intelligence efforts.
>
> Fleming trying to involve Aleister Crowley in the effort to interrogate the captured Nazi Rudolf Hess, who had landed in Britain during World War II. Having been fascinated by Crowley's image for years, Fleming had devised, and spymaster Maxwell Knight had approved, a plan in which Crowley could exploit Hess's interests in the occult. Knight headed up Department 5, the counterespionage unit within MI5. Crowley corresponded that he would be ready to assist. But the plan was vetoed higher-up, and apparently Fleming never met Crowley face to face.

Le Chiffre may have been modeled after Crowley but, actually, the Bond villain *Ernst Blofeld* actually looks more like him.

Another interesting connection is the one between John Dee and Francis Bacon. A 1582 AD “entry in Dee's journal that they met at Mortlake”:

> [Bacon] was accompanied by a Mr. Phillipes, a top cryptographer in the employ of Sir Francis Walsingham who headed up the early days of England’s secret service. They were there…“to find out the truth about the ancient Hebrew art of the Gematria—one of the oldest cipher systems known, dating from 700 B.C. They were seeking to discuss this with Dee because he was not only one of the leading adepts of this field, but a regular practitioner in certain levels of Gematria.”
>
> Of course, some make a connection between Francis Bacon and William Shakespeare—some claim that William Shakespeare was merely a pseudonym employed by Bacon. In any regard, occultism is found with Shakespeare’s works as well:
> Francis Yates in her seminal exploration Majesty and Magic in Shakespeare's Last Plays, comments, “Dare one say that the German Rosicrucian movement reaches a peak of poetic expression in The Tempest, a

> Rosicrucian manifesto infused with the spirit of Dee, using theatrical parables for esoteric communication?"

Ian Flemming's Esoteric Interests

Ian Fleming "as a youth" was "awash in [Carl] Jungian psychology and Rosicrucian lore," both of which refer to occult worldviews and practices. Carl Jung is known as a psychologist but was also an occultist; and some would say that there is no real difference between psychology and occultism, "alchemy was an ancient form of psychology":

> Fleming once translated a lecture by Carl Jung about Paracelsus. (Jung had been fascinated with the esoteric system of Gnosticism, and considered Paracelsus' alchemical work a later development along that line.)

"Fleming was a bibliophile, with an outstanding collection of books…There were esoteric volumes among them." Also, he "utilised Tantric sexual rites in-order to raise his consciousness." It is no wonder then that, in "most of the books, Bond has to unite with the feminine principle to achieve his goal." Makes one think about how just about every TV show and movie has at least one person of whom we think as a sex crazed womanizer or manizer but perhaps the message is deeper; alchemy.

Alchemical Ciphers

The premise of re-reading Ian Fleming's works is the view that:

> Fleming included special etymological and numerological codes within his Bond novels to re-create ancient sacred tales of deep psychological importance. Drawing upon esoteric knowledge and an understanding of alchemy…writing the Bond novels was in a way an alchemical work.

As for Philip Gardiner's book, it all began thusly:

> …[he] was inspired to his explorations by a television airing of Live and Let Die, a Bond adaptation with genuine occult material. He noticed the connection between the "standard" James Bond plot in the books

> and movies and the alchemical Great Work — and the self-work "journey" that is implied in such stories.

So, both John Dee and James Bond were in *Her Majesty's Secret Service* (makes one wonder at the Rolling Stones album, *Their Satanic Majesties Request*). In *You Only Live Twice* "Bond's number of 007 is changed to 7777 (which Gardiner explains as meaning 'it is done')." This may very well be as according to occult numerology 7777 reduces thusly: 7+7+7+7=28 and 2+8=10 and 10 is viewed as god's number as it represent alchemical perfection in the form of androgyny as the 1 represents the male organ and the 0 the female and they are combined in 10.

> In the novel *Live and Let Die*, when Bond and the heroine Solitaire unite in love, Gardiner describes: "In the alchemical terminology, Solitaire is the watery, wise Sophia of the Gnostics, and Bond is the fire. The picture is painted with Solitaire's hair falling down in a 'cascade,' and Bond being described as an 'angry flame.'"

Consider some other interesting points via character in the James Bond series.

There is a Sir Hugo Drax and James Bond's wife was Teresa Draco with her father being Marc-Ange Draco. Drax and Draco refer to dragon and thus, by extension; fire. Also, Ange is Angel and so Ange Draco is an "angelic" dragon which, of course, is "the serpent of old who is called the devil and Satan" (Revelation 12:9) who "disguises himself as an angel of light" (2 Corinthians 11:14). Not that Fleming meant this but we are reading between the lines that are between the lines.

Other esoteric alchemical references may be ***Moon****raker* and ***Gold****finger*, Ian Fleming had a Jamaican home which he called ***Gold****eneye*.

There is also the Aleister Crowley inspired villain named *Le Chiffre* (which means the figure or as Philip Gardiner reads it, "the cipher, or code"). In fact, "when Le Chiffre (the black knight to Bond's knight errant, the dark

side of the psyche to Bond's lighter side) dies, the bullet wound resembles the third eye of illumination."

There is a *Bill Templar* which, of course, hearkens back to the Knights Templar.

There is the *Ourobouros* Worm and Bait Company. Ourobouros is the term for the alchemical symbol of a serpent eating its own tail about which G.K. Chesterton wrote the following in his book *Orthodoxy*:

> When they wish to represent eternity, they represent it by a serpent with his tail in his mouth. There is a startling sarcasm in the image of that very unsatisfactory meal. The eternity of the material fatalists, the eternity of the eastern pessimists, the eternity of the supercilious theosophists and higher scientists of to-day is, indeed, very well presented by a serpent eating his tail, a degraded animal who destroys even himself.

There is a *Vesper Lynd* which is interesting as deciphering names can get tricky as one can use the literal meaning, the root word meanings, the symbolic meanings, etc. Vesper is a late afternoon or evening a religious service and Lynd means lives by the linden tree. What Gardiner gets out of it is birth of night.

And out of *Tiffany Case*, Gardiner somehow manages to get *manifestation fallen from God*.

Sources

"Ian Fleming — Master of the Occult?," *HMSSweblog*, May 30, 2009 AD

Jake Arnott, "Aleister Crowley's lives - The Satanist and spy has inspired memorable characters," *Telegraph*, May 30, 2009 AD

D.W.Cooper & Lawrence Gerald, "A Bond for All the Ages : Sir Francis Bacon and John Dee : the Original 007"

Douglas Chapman, "The Mystical James Bond," *StrangeMag*

“New Evidence Proves James Bond was Based on Occult Knowledge,” *PRLog*

Crowley as Character in Other Books

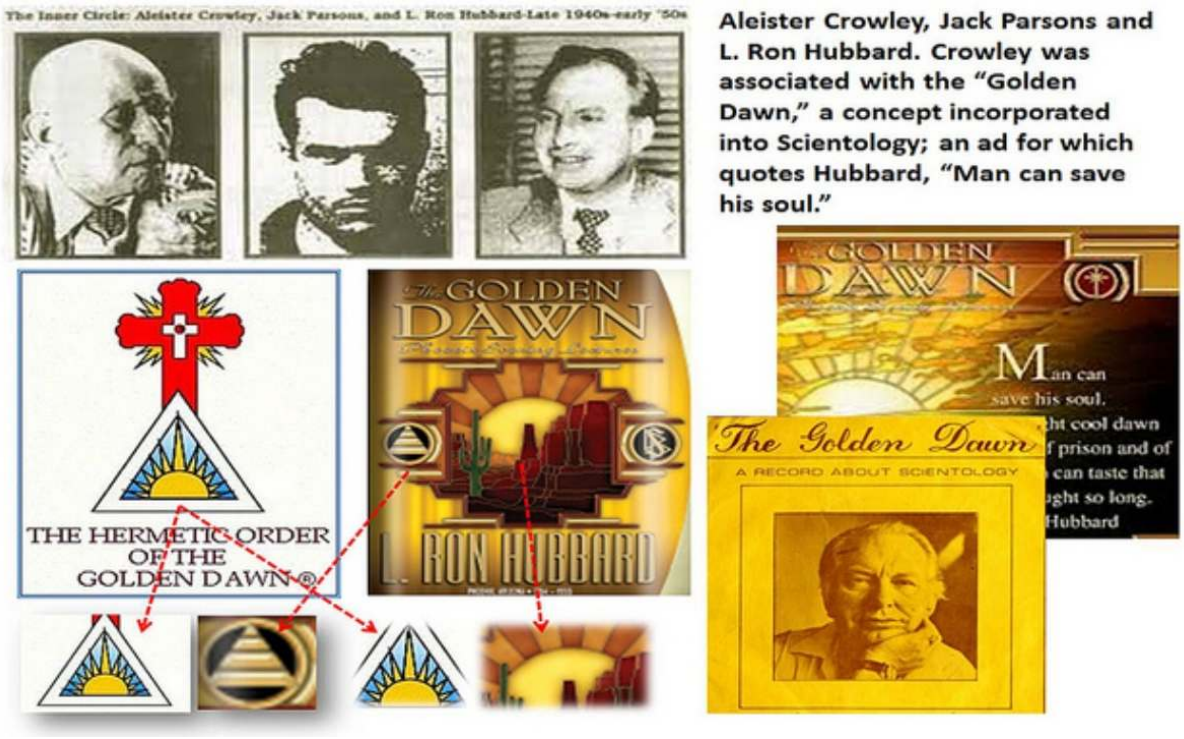
Within the following, Crowley appears both as himself (although *fictionalized* to whatever degree) and as a character by any other name.

William Somerset Maugham admitted to having based the main character *Oliver Haddo* on Crowley in his book *The Magician* (1908 AD).

Crowley appears as a character in Arnold Bennett's *Paris Nights* (1911 AD).

Some have asserted that Aleister Crowley was the basis of the evil alchemist *Karswell* in Montague Rhodes James' book *Casting the Runes and Other Ghost Stories* (1911 AD). One reason is that Karswell is said to have "invented a new religion for himself" which Crowley sought to do. Had it been published later, one may have thought that it was based on L. Ron Hubbard who was a practitioner of Crowley's magick and magickal scribe for Jack Parsons the infamous rocket scientist. Hubbard went on to found his own religion Scientology and its underlying philosophy Dianetics.

Below we will learn of the occult secret society called *The Golden Dawn* which is a phrase employed by Hubbard for a Scientology course.


The Inner Circle: Aleister Crowley, Jack Parsons, and L. Ron Hubbard-Late 1940s-early '50s
Aleister Crowley, Jack Parsons and L. Ron Hubbard. Crowley was associated with the "Golden Dawn," a concept incorporated into Scientology; an ad for which quotes Hubbard, "Man can save his soul."
THE HERMETIC ORDER OF THE GOLDEN DAWN ®
The GOLDEN DAWN
L. RON HUBBARD
GOLDEN DAWN
an can
save his soul.
The Golden Dawn
A RECORD ABOUT SCIENTOLOGY

William Butler Yeats' *The Second Coming* (1920 AD) wherein Crowley was the inspiration behind the Antichrist character, "And what rough beast, its hour come round at last." Yeats and Crowley were fellow members of the O.T.O. where they became magickal and literary rivals.

A character in Warwick Deeping's *Exiles* (1930 AD).

A character in Herbert Russell Wakefield's *He Cometh and He Passeth By* (1930).

A character in Dennis Wheatley's *The Devil Rides Out* (1934 AD).

A character in Dion Fortune's *The Winged Bull* (1935 AD).

Anthony Powell used Crowley for inspiration of two characters in *A Dance to the Music of Time* and *Hearing Secret Harmonies* (ranging 1951-1975 AD). The characters are *Dr. Trelawney* and *Scorpio Murtlock*.

A character in Ernest Hemingway *A Moveable Feast* (1964 AD).

A character in Christopher Isherwood's *A Visit to Anselm Oakes* (1969 AD).

A character in Jake Arnott's *The Devil's Paintbrush* (2009 AD).

Crowley's Influence on Superheroes and Human Sacrifice

In his book *Mutants and Mystics: Science Fiction, Superhero Comics, and the Paranormal* the self-professed possessed Professor Jeffrey Kripal, makes some interesting connection:

> Lawrence Sutin's…Two biographies of [Philip K.] Dick and Aleister Crowley signal the core idea of the present book, namely, that the roots and effects of sci-fi and superhero fantasy are magical in structure and intent. (p. xv)

Furthermore, Kripal notes the following at his Rice University webpage:

> Mutants and Mystics focuses on how the paranormal has helped generate the popular cultural genres of pulp fiction, science fiction, and superhero comics…and demonstrates how their creative processes were intimately linked to both the earlier histories of Western esotericism (particularly Rosicrucianism, Theosophy, Aleister Crowley, animal magnetism, and psychical research) and their own profound paranormal openings.

A proponent of Crowley's magickal craft is the punk rocker and comic book writer extraordinaire Grant Morrison (who is also possessed) about whom Prof. Kripal writes:

> Morrison's interest in sexual magic goes back to the age of nineteen and an eerily successful experiment with the techniques of Aleister Crowley (the guy just never goes away).
>
> But his more recent speculations around mystical forms of eroticism and the reality-generating potentials of reading and writing are linked more directly to a contact experience that he underwent in 1994 in a Kathmandu hotel room overlooking a Buddhist temple, where, he explains, he had traveled to find enlightenment. He found it. Well, he found something. (pp. 17, 19)

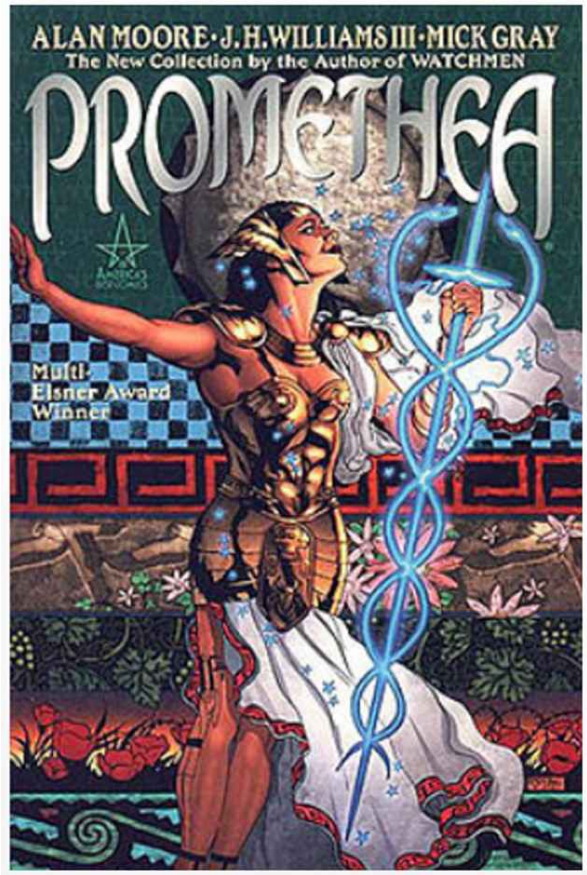
Indeed, whilst the sexual revolution (or, rather more accurately, sexual devolution) of the 1960s AD was thought to be about freedom maaaan and bucking the system it was, in actuality, implemented by the system and introduced to an entire culture sex magick. In this regard, and with specific regards to Morrison's experiences at a Tantric temple; Kenneth Grant notes that his book *Aleister Crowley and The Hidden God*:

> …contains a critical study of Aleister Crowley's system of sexual magick and its affinities with the ancient Tantric rites of Kali, the dark goddess of blood and dissolution represented in Crowley's Cult as the Scarlet Woman. (intro.)

As an example of Morrison's ubiquitous inclusion of occult themes in comic books, some of which are made in to movies ripe for greater public consumption, Kripal notes:

> Morrison's portrayal of the beautiful Phoenix in his famous *New X-Men* run (2001-4). Phoenix is an omnipotent supergoddess who possesses the human body of Jean Grey in order to do things like blip out the entire universe for a second or effortlessly bend space and time to her whim. In terms of cosmic scope and pure power, Phoenix has few, if any, peers.
>
> Now consider how writer Morrison explains to his readers how Phoenix takes over Jean's body: "the Phoenix consciousness accesses its human host via the so-called Crown Chakra port at the top of the skull"…In other words, the Phoenix consciousness manifests in Jean's body through Tantric yoga.
>
> Hence as we move toward the end of the second millennium and beyond, more and more superheroes begin to speak and act like Hindu or Buddhist mystics, and numerous figures (far too many to list here) are portrayed in the lotus posture of yoga.
>
> Figures like Kirby's *Eternals*, Sharkosh the Shaman in

Conan the Barbarian…Wolverine, Phoenix. Doctor Manhattan, Aleister Crowley in Promethea, and Magneto all take on this classic meditating pose, often with waves of metaphysical energy, plasma, or fire emanating from their subtle superbodies. A concrete historical example, again from the influential 1960s, may help here. (pp. 170-13)



The aforementioned Lawrence Sutin, author of *Do What Thou Wilt: A Life of Aleister Crowley*, wrote a book about how Crowley was "a blustery coward, an arrogant, misogynistic racist with fascist leanings, and a callous user, as often threatened by his sexuality as he claimed to be liberated by it" and a "controversial individual, a frightening mixture of egomania and self-loathing" who was also "a groundbreaking poet and an iconoclastic visionary whose literary and cultural legacies extend far beyond the limits of his reputation":

> The legendary Aleister Crowley (1875-1947) is a tantalizing and bizarre subject. As an occult leader, heroin addict, sexual adventurer, misogynist, and visionary, he is the inspiration for many vile Gothic protagonists. Author W. Somerset Maugham even devoted a novel, The Magician, to this chilling figure of indulgence and religious mockery…
>
> Sutin admits that Crowley was 'a shameless scoffer at Christian virtue' and 'a spoiled scion of a wealthy Victorian family,' but he also sees him as a 20th century figure as "protean, brilliant, courageous, and flabbergasting as ever you could imagine"… [Crowley] was one of the first Westerners to seriously study Buddhism and Yoga. He radically redesigned the traditional Tarot deck (thus the "Crowley deck")."

That was from the Amazon.com review which, oddly, adds that "Contrary to common belief, he was never known to participate in satanic ritual—to do so would acknowledge the Christian church, which he was loathe to do (although he nicknamed his son 'The Christ Child')."

Crowley may not have wanted to acknowledge the Christian church in any positive terms but the fact is that his cosmology, as it is commonly termed, the premised worldview upon which he based his magickal philosophy is the Bible's book of Revelation. In fact, he referred to his special magickal muses and sex magick partners (at least the female ones) as his scarlet women which is in direct reference to Revelation chapter 17 wherein it is written:

> …one of the seven angels who had the seven bowls came and spoke with me, saying, "Come here, I will show you the judgment of the **great harlot** who sits on many waters, with whom the kings of the earth committed acts of **immorality**, and those who dwell on the earth were made **drunk with the wine of her immorality**."

> And he carried me away in the Spirit into a wilderness; and I saw a **woman sitting on a scarlet beast**, full of **blasphemous names**, having seven heads and ten horns. The woman was clothed in purple and scarlet, and adorned with gold and precious stones and pearls, having in her hand a gold cup **full of abominations** and of the **unclean things of her immorality**, and on her forehead a name was written, a mystery, "BABYLON THE GREAT, THE MOTHER OF HARLOTS AND OF THE ABOMINATIONS OF THE EARTH."
> And I saw the woman **drunk with the blood** of the saints, and with the **blood of the witnesses of Jesus**.

In fact, Crowley urged such bloodletting as I noted within the chapter on his motto. Note that L.J. Hurst also made a similar point in his article *Lawrence Sutin, Do What Thou Wilt: A Life of Aleister Crowley*:

> Crowley was never a Satanist, and never claimed to have taken the left-hand path in magick - in fact, he rejected that, though he never claimed to be a white magician either.

So, first, we must consider Crowley to be such an upright and upstanding fellow that if he said it, by golly, I just believe it and so it must be true (or, in this case, is he did not say it). Well, magickians are infamous for turning everything upside down, inside out and backwards.

In some cases this is quite literal as some think that listening for satanic messages by playing records backwards (backmasking) was some goofy 1980s idea invented by fundi-Christians. However, they got the idea directly from Crowley who in his book *Magick in Theory and Practice* references "the law of reversal" which includes "to write backwards…walk backwards… watch, if convenient, cinematograph films, and listen to phonograph records, reversed…speaking backwards…read backwards." Think, for example, the famous key word in the Stephen King story *The Shinning* which was "redrum" which is finally seen in a mirror to be "murder."

So, if Crowley could have been a satanist even if he did not admit it. Moreover, for example, his *Holy Guardian Angel* (HGA) was, admittedly, "Lucifer" and "The Devil" (also from *Magick in Theory and Practice*). But, of course, some will argue that by these terms he did not mean that which most people mean by them; the biblical adversary.

Indeed, that is the point; he twisted and turned everything around so that he could actually claim to be dealing with "Lucifer" and "The Devil" and people will say that he was not dealing with "Lucifer" and "The Devil." Also, note that Aleister Crowley claimed that his *Book of the Law* was dictated to him by a being and that being stated, amongst very many very troubling things, "With my Hawk's head I peck at the eyes of Jesus" ("Hawk's head" due to an Egyptian god motif).

As previously noted, Crowley's *Magick in Theory and Practice* (chapter XII which is titled *Of the Bloody Sacrifice: and Matters Cognate*) states:

> It is necessary for us to consider carefully the problems connected with the bloody sacrifice, for this question is indeed traditionally important in Magick…For the highest spiritual working one must accordingly choose that victim which contains the greatest and purest force.
>
> A male child of perfect innocence and high intelligence is the most satisfactory and suitable victim. For evocations it would be more convenient to place the blood of the victim in the Triangle…But the bloody sacrifice, though more dangerous, is more efficacious; and for nearly all purposes human sacrifice is the best.

Oh right, but by sacrifice he did not mean sacrifice, by children he did not mean children, by blood he did not mean blood and by giving detailed instructions as to how to do this for a ritual he did not mean to give detailed instructions as to how to do this for a ritual—wink, wink, nudge, nudge.

Church of Satan founder's Anton LaVey's *Satanic Bible* contains a chapter entitled "On the Choice of a Human Sacrifice" in which he too approves of

Satanic murder.
Consider, as an entry point to LaVey's take on this, that

Miranda Barbour claims to be a *Church of Satan* Satanist and admitted to murdering at the very least 22 people. News reports containing interviews with Satanists claiming that "no true Satanist would…" do such a thing (and neither would "a true Scotsman") are afoot. But do they have a leg to stand upon (perhaps the amputated human leg which Anton LaVey cannibalized)?
Regarding the Barbour murders, you can read my articles listed at this note. [47]

Herein, we continue by consider the following from a chapter taken from *The Satanic Bible* titled, "On the Choice of a Human Sacrifice":

> The use of a human sacrifice in a Satanic ritual does not imply that the sacrifice is slaughtered "to appease the gods". Symbolically, the victim is destroyed through the working of a hex or curse, which in turn leads to the physical, mental or emotional destruction of the "sacrifice" in ways and means not attributable to the magician.

Yet, as we read above, LaVey's own use of curses were not meant to "Symbolically" destroy but to actually, physically, destroy the victim.

The chapter continues:

> The only time a Satanist would perform a human sacrifice would be if it were to serve a two-fold purpose; that being to release the magician's wrath in the throwing of a curse, and more important, to dispose of a totally obnoxious and deserving individual.

In other words, the gates are wide open and Satanists are welcome to murder in ritual human sacrifice at will. Think about how simple it would be to justify sacrificial murder by claiming that you needed to release wrath and how even simpler it would be to label someone as, deserving of death

by the way, for being “totally obnoxious and deserving.” According to these standards, Miranda Barbour is totally, satanically, justified.

The chapter continues:

> Under NO circumstances would a Satanist sacrifice any animal or baby!...There are sound and logical reasons why the Satanists could not perform such sacrifices. Man, the animal, is the godhead to the Satanist. The purest form of carnal existence reposes in the bodies of animals and human children…the Satanist holds these beings in a sacred regard.

So, “Under NO circumstances would a Satanist sacrifice any animal or baby” and yet, Satanists such as those within the *Satanic Temple* openly support human-child-baby sacrifice which we call *abortion*.

After such elucidations, Anton LaVey goes directly to the issue raise above; justification:

> The question arises, “Who, then, would be considered a fit and proper human sacrifice, and how is one qualified to pass judgment on such a person?” The answer is brutally simple. Anyone who has unjustly wronged you – one who has “gone out of his way” to hurt you – to deliberately cause trouble and hardship for you or those dear to you. In short, a person asking to be cursed by their very actions.

This merely compounds the subjective nature of that which personages such as Miranda Barbour take upon themselves to do. Think about how simple it is to label someone as having “unjustly wronged you,” or “has ‘gone out of his way’ to hurt you” (even defining “hurt” is very subjective) or “deliberately cause trouble and hardship,” or someone you decide to perceive as “asking to be cursed.”

LaVey then drives the point home; destroying others is moral:

> When a person, by his reprehensible behavior, practically cries out to be destroyed, it is truly your

> moral obligation to indulge them their wish. The person who takes every opportunity to “pick on” others is often mistakenly called “sadistic”.
> In reality, this person is a misdirected masochist who is working towards his own destruction. The reason a person viciously strikes out against you is because they are afraid of you or what you represent, or are resentful of your happiness. They are weak, insecure, and on extremely shaky ground when you throw your curse, and they make ideal human sacrifices.

Here the lines get blurred a bit as the concept of a *human sacrifice* may be thought to be the good ol' stabbing upon a satanic altar with all of the paraphernalia that comes with; a ritualistic sacrifice. Recall that Anton LaVey placed a destruction curse upon Sam Brody, LaVey’s girlfriend Jayne Mansfield’s attorney. This resulted in, both, Brody and Mansfield dying a brutal death in a car “accident.” So, a satanic *human sacrifice* does not, necessarily, require the accoutrements of having a human being before you as a victim but it can be done from afar.

JAYNE MANSFIELD I DÖDEN

ymboler vid en bilkatastrof. Nu tar djävulsdyrkare i USA på sig skulden för hennes död.

Ovan: Jayne och LaVey är på väg till en ceremoni. Nedan: Att dricka djävulens kalk ingår i akten. T.h.: LaVey överlåter åt Jayne att dyrka satan.

Next, LaVey offers more details on the how to of "the Choice of a Human Sacrifice":

> It is sometimes easy to overlook the actual wrongdoing of the victim of your curse…The "ideal sacrifice" may… cause severe damage to your tranquility or sound

> reputation. “Mental illness”, “nervous breakdown”, “maladjustment”, “anxiety neuroses”, “broken homes”, “sibling rivalry”, etc., etc., ad infinitum have too long been convenient excuses for vicious and irresponsible actions.
>
> Anyone who says “we must try to understand” those who make life miserable for those undeserving of misery is aiding and abetting a social cancer! The apologists for these rabid humans deserve any clobberings they get at the hands of their charges!
> Mad dogs are destroyed, and they need help far more than the human who conveniently made froths at the mouth when irrational behavior is in order!...these people…given the opportunity they would destroy you!
>
> Therefore, you have every right to (symbolically) destroy them, and if your curse provokes their actual annihilation, rejoice that you have been instrumental in ridding the world of a pest! If your success or happiness disturbs a person – you owe him nothing! He is made to be trampled under foot!

Note the interplay of symbol and actual as “you have every right to (***symbolically***) destroy them” and/but you can cause “their ***actual*** annihilation.”

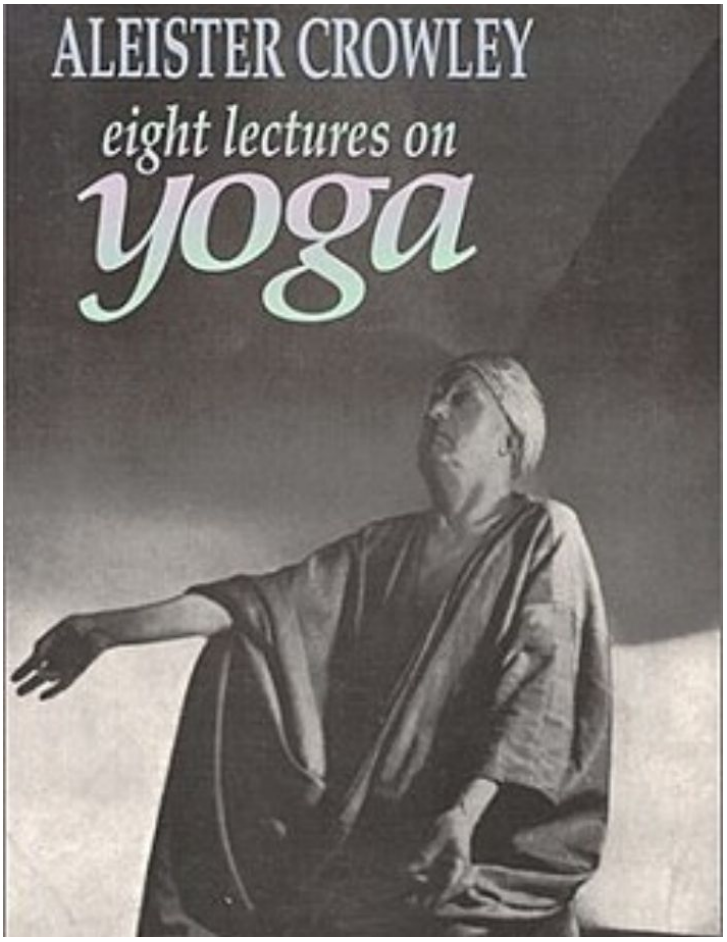
The overall message is clear and has already been noted; LaVeyian Satanists have virtually no guidelines to go by when making “the Choice of a Human Sacrifice” and thus, can take it upon themselves to decide, at will.

What follows therefrom is claims that “no true Satanist would…” and that they are self-styled Satanists. Yet, they may only appear to be self-styled due to the freedom of choice which LaVey enjoined upon them.

Setting aside that unpleasant aside, the above referenced Amazon review also contains a quote “From Library Journal”:

> [Crowley] was prominent in the movement to bring Eastern philosophies into Christian England and America.

And this has worked so splendidly that, for example, may today think that Yoga is just stretching and meditation is relaxing (there are various forms of meditation but the basic point is to get your mind to be passive and thus receptive of that which demonic entities want to place therein).



Crowley in Cartoons, Comics, Music, TV Shows, Etc.

In her article *Occult ESPionage*, Iona Miller wrote:

> There is little doubt that Crowley's larger than life occult philosophy and writing influenced virtually all of his contemporary occultists and many of those to follow, as well as artists and musicians…The Magnum Opus, the Great Work of alchemy, is the utter transformation of oneself into a being of light, an energy body. Crowley lived larger than life. If his webpresence is any indicator, his legend and influence is bigger than ever. He may have just been lurking in the Astral Plane, waiting for this psychic rebirth. Perhaps, cutting through spacetime, he made a leap of faith into the electronic Astral Plane. [48]

A Certain Magical Index

Hereinafter, we will consider other examples such as Crowley's role within the Japanese cartoons (*anime* and *manga* which is largely saturated with occultism) such as a show titled *A Certain Magical Index*.

Within that storyline he is known as the "Man Behind the Man" (which could refers to a hidden influence and/or Crowley's favorite ritual: literally being the man behind the man in terms of sodomy).

Moreover, Aleister Crowley/Areisuta Kurori:

> …is the founder, leader, and General Superintendent of Academy City who holds power greater than that of the Board of Directors. He is referred to as the greatest magician in history and magic's greatest embarrassment, who had quit magic in order to analyze science and technology.
>
> He is the de facto leader of the Science Side as the ruler of Academy City, and his actions and plans continually subvert the magic side and often moves the actions of the protagonists.

> He resides in the mysterious Windowless Building, floating upside down and connected to wires, inside a tube of red liquid...exudes an aura of level-headedness, and most often talks in an incredibly cryptic manner.

Areisuta Kurori

As aforementioned, the real life man is also correlated with what in real life was supposed to be a contact of his from another realm of existence; Aiwass:

> …a mysterious being summoned by Aleister Crowley, and his former mentor. It is called under the codename of DRAGON…an “Extraterrestrial Life Form,” “Holy Guardian Angel,” and “the true person who holds the secrets to modern western magic organisations”…in one

of Aleister Crowley's trips in order to carry out a magical experiment, he used his wife who accompanied him around the world as a medium to contact it… Aleister learned from Aiwass the "Angelic Technique"…Crowley somehow managed to contain Aiwass in Academy City.

Aiwass

YuGiHo!

Within the show *YuGiHo!* The unicursal hexagram designed by Crowley and used within the O.T.O. of which he was a member is called the "Seal of Orichalcos." Also, a certain *Amelda*'s name was transliterated as *Alister* when the show was dubbed in English:

> YuGiHo! was created as a manga (Japanese comic book) by Kazuki Takahashi in 1996 and was originally named "Magic and Wizards"…When the manga was picked up for animation, he decided to change the name to "Duel Monsters"…Three types of cards are used: monster cards, spell cards and trap cards…
>
> YuGiHo!...centers around…Yugi who was given broken pieces of an ancient Egyptian artifact known as the

Millennium Puzzle by his grandfather. When he assembles the pieces, he becomes possessed by another personality who is later discovered to be the spirit of a 3,000 year-old Pharaoh named Atem who has no memory of his own time.

Yugi and his friends try to find the secret of Atem's lost memories as well as his real name…the unicursal hexagram…of the Ordo Templi Orientis, an occult Brotherhood popularized by Aleister Crowley…In the YuGiHo movie, characters sport Millennium pendants which portray an Eye of Horus inside a triangle.

The Seal of Orichalcos

[Spell Card]

PRV-005

This card cannot be destroyed, and it is unaffected by the effects of Spell, and Trap, and Effect Monster Cards. The activation and effect of this card cannot be negated except by an "Orichalcos" effect, or if the opponent controls "Legendary Knight Critias", "Legendary Knight Hermos" and "Legendary Knight Timaeus". As long as this card remains face-up on the field, this card controller's monsters gain 500 ATK.

10817155 ©1996 KAZUKI TAKAHASHI

Seal of Orichalcos

[Spell Card]

SO-001

Once this card has been activated it cannot be destroyed by a Spell, Trap, or Monster Effect. Once this card is in play it cannot be removed from the field. Increase the ATK of all of your Monsters by 500. Also, change the Monsters you control to DARK Fiend-Type Monsters. The controller of this card can summon Monsters in any open Monster or Spell/Trap Card Zone. When ever a Monster is destroyed place 1 Soul Counter on this card.

50966817 ©2008 HYUGASHINORI

Orichalcos Sword of Sealing

[Spell Card]

You must discard a card from your Hand and have "The Seal of Orichalcos" on your side of the field to activate this card. Equip this card to a monster on your opponent's side of the field. The effect of the equipped monster is negated.

Replica ©1996 KAZUKI TAKAHASHI

Orichalcos Etolxeia

[Spell Card]

YGOWD-EN144

You can only activate this card while you control a face-up "Orichalcos" Field Spell. This card gets the following effects(s) while there is a monster(s) with the following Attribute(s) on the field:
WATER: Increase the ATK of all monsters on the Field by 500.
FIRE: Once per turn, destroy 1 card on the Field.
EARTH: Once per turn, you can add 1 card from your Graveyard to your hand.
WIND: Your opponent draws 2 cards during each of their Standby Phases.
LIGHT: Increase your opponent's life points by 1000 during each of your Standby Phases.
DARK: You can tribute 1 monster you control to inflict damage to your opponent equal to its ATK.

30526370 ©2009 LUGIA61617

The League of Extraordinary Gentlemen

Oliver Haddo is a character by W. Somerset Maugham based on Aleister Crowley and used within the book *The Magician*. Subsequently, Haddo was used as a character in *The League of Extraordinary Gentlemen Volume III: Century*.

Elfen High

Within the *Elfen High* story Aleister Crowley, "appears as the sex-crazed wizard in charge of the school."

Also,

> …on December 21st, 2012, a horde of rogue demons entered London and started slaughtering. They were stopped by one Mr. Crowley, the Headmaster of Elfen High, intent on protecting his home.

The Venture Bros

In this cartoon series Crowley is part of a group of men who establish the *Guild of Calamitous Intent*.

Masks of the Illuminati

In works by Robert Anton Wilson, such as *Masks of the Illuminati*, Crowley

makes various favorable appearances as Wilson is a practitioner of Crowley's magick.

Supernatural

In the TV show *Supernatural* (about which you can read here) there is a demon named *Alastair* and the "King of Hell" is named *Crowley*. For more about this show, see my articles *Megatron & Metatron (& Supernatural & Star Wars & Voltron)* and *Theology at the Movies and on Television, part 2 of 2*.[49]

Times Like This

In the web-comic *Times Like This* a character travels back to 1946 AD and presents Crowley the question portions of which are from the aforementioned *Mr. Crowley* song by Ozzy Osbourne which read:

> *Mr. Crowley, what went on in your head?...*
> *did you talk to the dead?*
> *You fooled all those people with magic. You waited on Satan's call…did you think you were pure?...*
> *would you ride my white horse (…it's symbolic of course)?...*
> *I hear that maidens call. Was it polemically sent? I wanna know what you meant.*

Tago Mago

The 60s-70s band *Can* titled an album *Tago Mago* which was so titled as a reference to the Isla de Tagomago which is an island off the east coast of Ibiza, Spain. Crowley is said to have spent some time there and in Spanish *mago* means *magician*. Some conclude that the song Aumgn" was supposedly based on one of his chants:

> Links with Satanism and witchcraft have been suggested over the years; we've read of Can learning "forbidden rhythms" from West Africa, and having a fascination with Aleister Crowley. Irmin Schmidt's grim bellow on "Aumgn", as he intones as if from a coffin, is as chilling as rock vocals get, akin to an encounter with a cloven-

> hoofed goat-creature.
>
> The word “aumgn” is derived from Om (or Aum), the sacred incantation in Hinduism and Buddhism, but it was also, according to his disciples, “Crowley’s ultimate word of power” – the word he believed would enable him to rule the planet by magick. Schmidt stretches out the two syllables (“aum-gn”) for 20 or 30 seconds at a time, while a violin saws away and a double bass circles menacingly like the Jaws theme. The music loses all inhibition, building orgiastically to a frenzy.

Blut aus Nord

The French black/death metal band *Blut aus Nord* (German for *Blood from the North*) titled an album *Odinist: The Destruction of Reason by Illumination*. The term *Odinist* refers to a sort of Germanic neopaganism which worships Odin, Thor, Frey, Freyja and other Norse deities whilst *The Destruction of Reason by Illumination* is quoted from Crowley.

They also make very many other references to the occult in imagery and lyric. For example, the Kabbalah inspired series of *777* songs; “777 – Sect(s),” “777 – The Desanctification,” “777 – Cosmosophy.” Other terms employed include “The Mystical Beast of Rebellion,” “The Work Which Transforms God,” “Thematic Emanation of Archetypal Multiplicity” and the *What Once Was...* series of songs subtitled after Crowley’s books as “Liber I,” “Liber II” and “Liber III.”

The Scarifyers

The Scarifyers is:

> A series of straight to CD plays by Bafflegab Productions (formerly Cosmic Hobo), created by Simon Barnard and Paul Morris. They are set in the mid-1930s and chronicle [a team which sets out to]…investigate “the out of the ordinary, the unexplained. The downright weird.” The plays are a heady mix of supernatural horror

> and comedy…characters have included an exceptionally camp Aleister Crowley, a Great Old One…

They also produced the “Mr. Crowley’s Christmas - Christmas Special.”

The Possession Of Michael King

This is a movie about a skeptic who purposefully undergoes various possession rituals to see if anything will happen. Needless to say, things do not turn out very well for him. His daughter has a toy called Crowley.

X-Files

The 1995 AD S02E14 *Die Hand Die Verletzt / The Hand that Wounds* relates to “Aleister Crowley High School.”

Shin Megami Tensei

The video game *Shin Megami Tensei* (*True Goddess Reincarnation*) has gone through various series. Series II has Crowley as boss battle in *Shin Megami Tensei II*, he has:

> …real magic powers and a *One-Winged Angel* form, as a horny, completely insane wizard who attempts to kill the heroes out of anger that he can preform a wild demonic orgy. It's not made clear if it’s really Crowley you see or if it’s a demon assuming his form, and it’s also not made clear if he dies or simply escapes after you win the battle with him.

In series IV Aleister Crowley is known by a take-off of real life pseudonym of his, *Master Therion*. Crowley called himself *Mega Therion* as it means *Great Beast* in Greek and is a reference to a satanic figure in the Bible’s Book of Revelation. Within the game there is also an Aiwass:

> Aiwass was a being claimed by Aleister Crowley to be the redactor of the Book of Law in the religion of Thelema. According to Crowley, Aiwass was a being who appeared before him while he was in Cairo and dictated the Book of Law for him to write. He later identified him/it as his guardian angel.

This quote is from a wiki for the game and provides accurate, real life, information—to little kids. Except, recall that Crowley revealed that his "guardian angel" which he referred to as HGA as in "holy guardian angel" is, actually, Satan. And now your kids can play *games* with Satan—how quaint.

Choronzon is a real or imagined demonic being which came to be known in the 16th century AD via the occult workings of Edward Kelley and John Dee and continued to be summoned by Aleister Crowley:

> A demon with a vast array of knowledge that serves sorcerers. It is known as the "Abyss," a formless aggregation of consciousness. It guards the door to all the knowledge of the cosmos. However, it is also the natural enemy of sorcerers, an evil being that sows chaos and contrives to send those who seek true wisdom to their downfalls.
>
> The great sorcerer Aleister Crowley is said to have actually summoned Choronzon. While Crowley succeeded in calling Choronzon down into his body, he could not control it, and though used many tricks to try to lure Crowley's follower Neuburg into breaking the seal and freeing it, Neuburg was able to resist. Sources vary on whether Crowley actually obtained knowledge or remained possessed by Choronzon.

Again, facts are intermixed with a fictional "game."
A gamer who goes by the pseudonym RedHaste, wrote the following on a message board:

> Early on, the game tells you that Christianity is no different from many other religions and that is more or less the same…This game provides quite a bit of information on many religions out there but to assume that all the info you're getting from a game isn't bias is something you should question. One message that is

> constantly brought up in this game is “Put all of your trust in your heart”…

The last statement is, surely, made within the context of the Bible noting that the unregenerate, unrepentant, un-born again, heart is deceitful and desperately wicked (Jeremiah 17:9).

The comment continues thusly:

> For anyone to say this game isn’t evil satanic or demonic is beyond me…a game that glorifies witches, magicians, the occult, in particular Aleister Crowley and Madame Blavatsky all throughout this game is satanic.

Now, consider the following statement:

> Aleister Crowley himself needs a Thoth. Well that’s not too hard. As usual, check the Demons for Science (1) entry to learn the basics of how to fuse the demon you want. Thoth is a level 31 skill order demon, just above Nekomata.

Now, is this from a magickal text? No, it is from a game forum, it is game instructions. Seems like the twain have met. Keep in mind that *Magick 101* is the exercise of will in order to effect change. Just what are gamers doing but exercising their wills?

Victor Crowley

The name of a disfigured psychotic mass murdered in the movie franchise and comic book series *Hatchet*.

Adrian Crowley

A 1987 AD vampire movie shot on a camcorder by a 16-year-old from Uruguay was simply titled, Crowley.

The backstory pertains to a 17th century European vampire named Adrian Crowley.

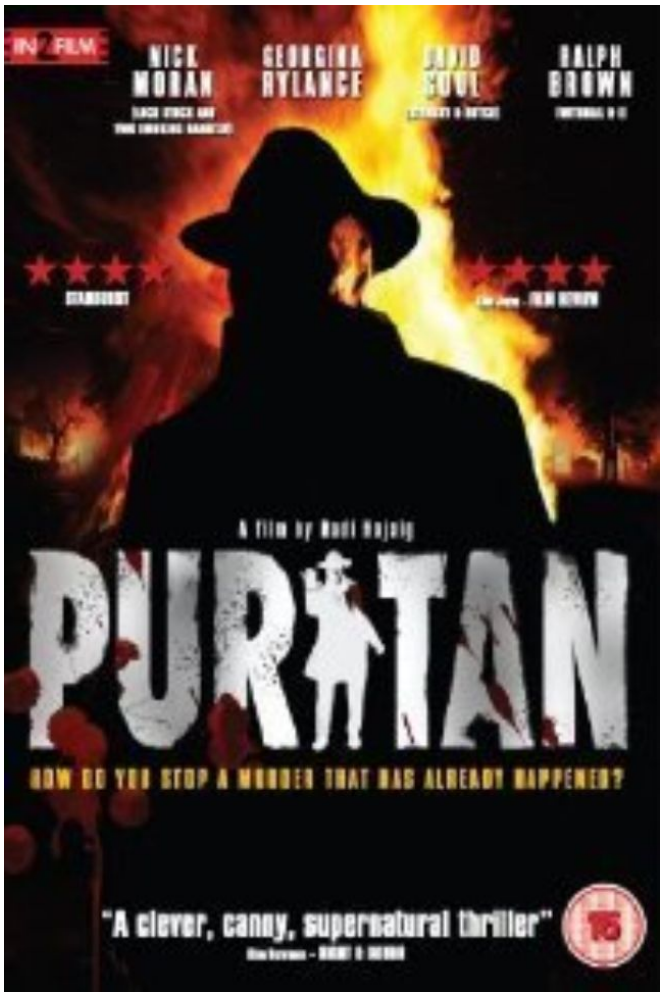
Jack Crowley

That is a character exclusive to the PlayStation 2 video game *Fullmetal Alchemist 2: Curse of the Crimson Elixir*.

Puritan

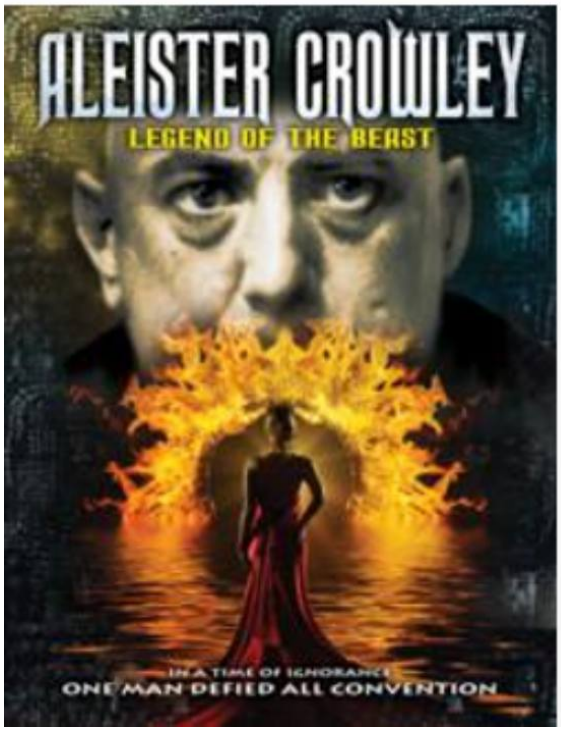
Hadi Hajaig's 2005 AD movie *Puritan* centers around:

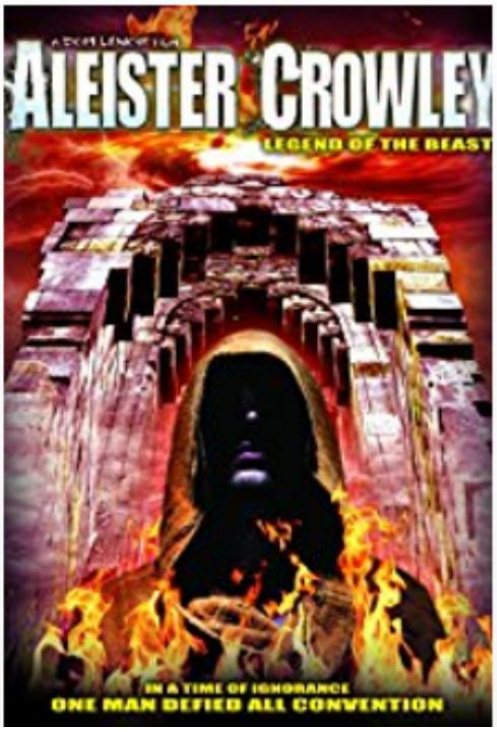
> …a sad alcoholic student of the paranormal who lives in Whitechapel in an early-18th-century house designed by Nicholas Hawksmoor where Aleister Crowley once raised the spirit of Satan.
>
> This sad hero believes in the existence of a fourth dimension and appears to be drifting through time and space as he encounters…Crowley and the devil himself. [50]



Aleister Crowley: Legend of the Beast

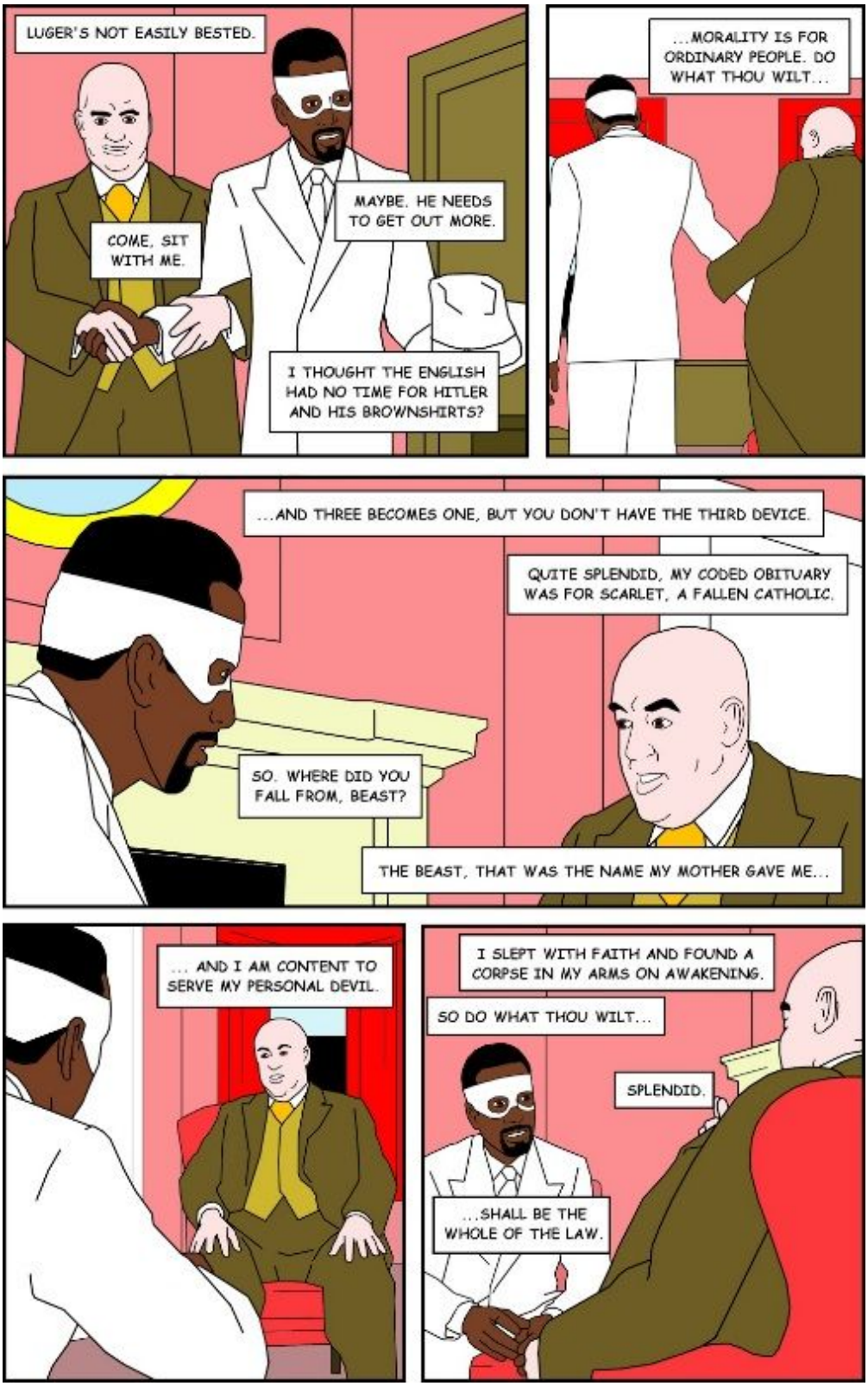
Such is the title of Dom Lenoir's 2013 AD biography/drama.





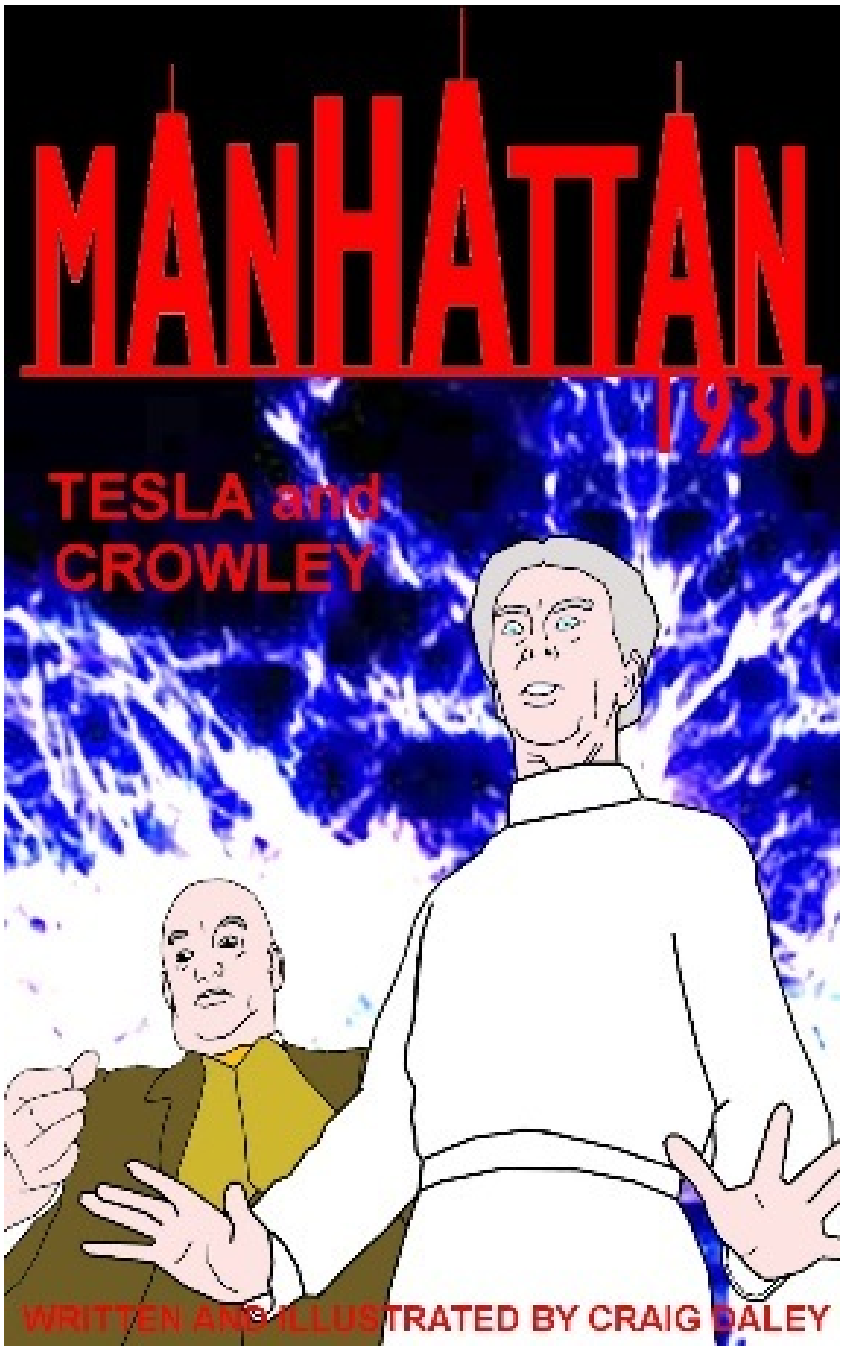
Manhattan 1930

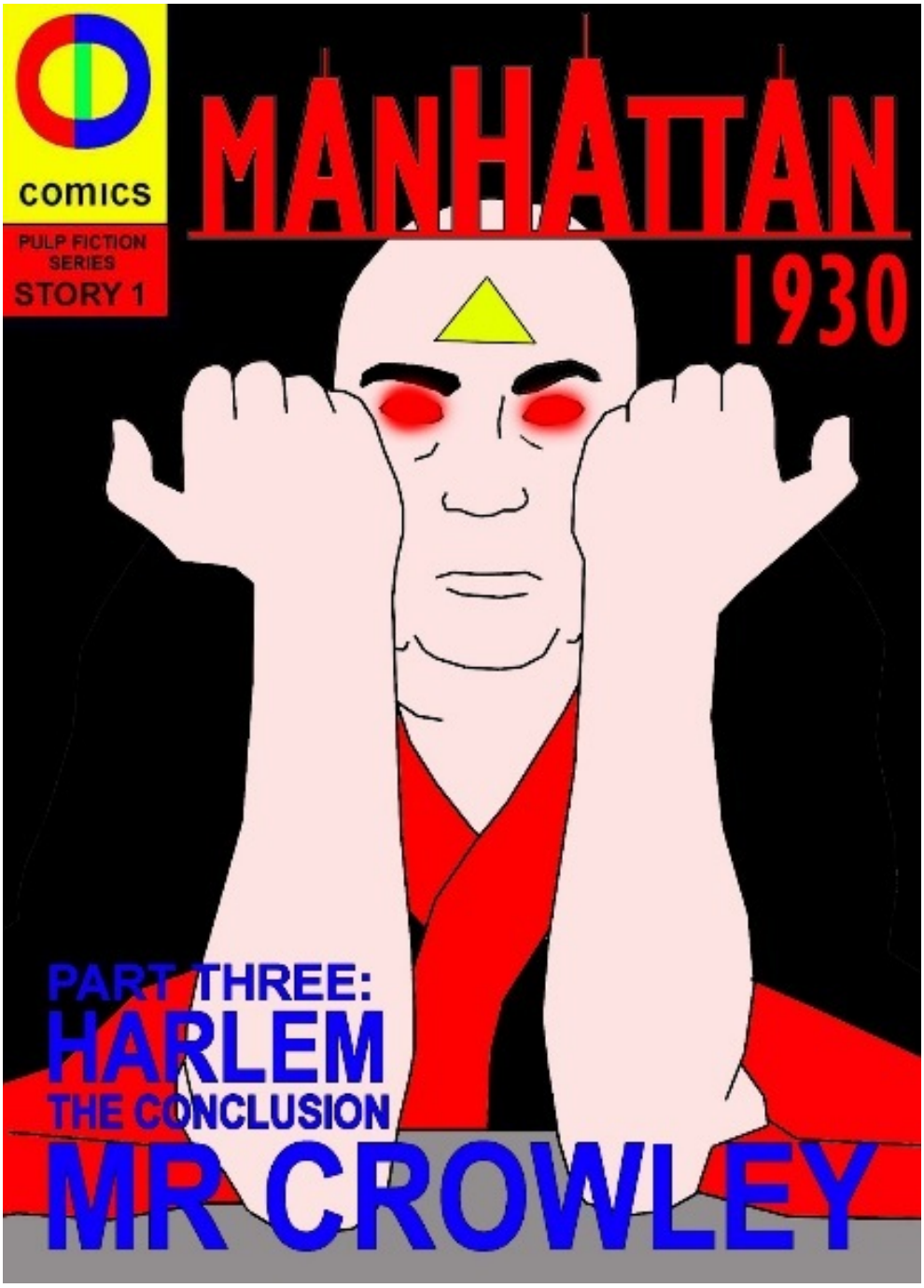
This is the tile of a comic book by Craig Daley. One of the stories is that eccentric scientist Nikola Tesla meets Crowley in New York in 1930 AD when and where, in real life fact, Tesla and Crowley found themselves.


LUGER'S NOT EASILY BESTED.
COME, SIT WITH ME.
MAYBE. HE NEEDS TO GET OUT MORE.
I THOUGHT THE ENGLISH HAD NO TIME FOR HITLER AND HIS BROWNSHIRTS?
...MORALITY IS FOR ORDINARY PEOPLE. DO WHAT THOU WILT...
...AND THREE BECOMES ONE, BUT YOU DON'T HAVE THE THIRD DEVICE.
QUITE SPLENDID, MY CODED OBITUARY WAS FOR SCARLET, A FALLEN CATHOLIC.
SO. WHERE DID YOU FALL FROM, BEAST?
THE BEAST, THAT WAS THE NAME MY MOTHER GAVE ME...
... AND I AM CONTENT TO SERVE MY PERSONAL DEVIL.
I SLEPT WITH FAITH AND FOUND A CORPSE IN MY ARMS ON AWAKENING.
SO DO WHAT THOU WILT...
SPLENDID.
...SHALL BE THE WHOLE OF THE LAW.

Crowley states, “Morality is for ordinary people. Do what thou wilt…”

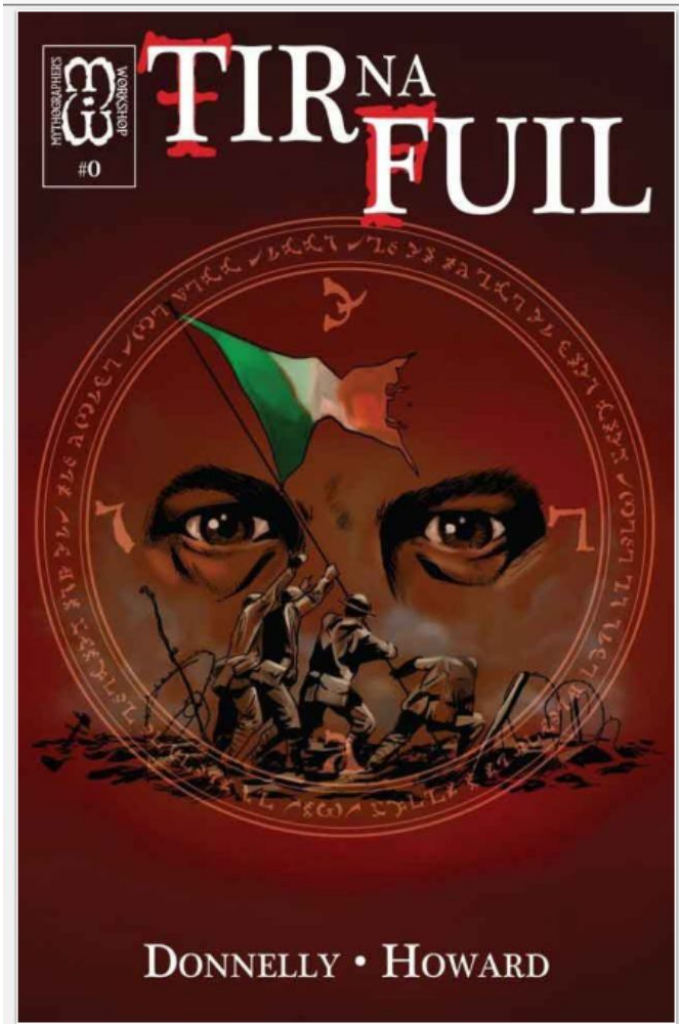
He also states the actual real life fact that “The Beast, that was a name my mother gave me” and follows with “and I am content to serve my personal Devil.”

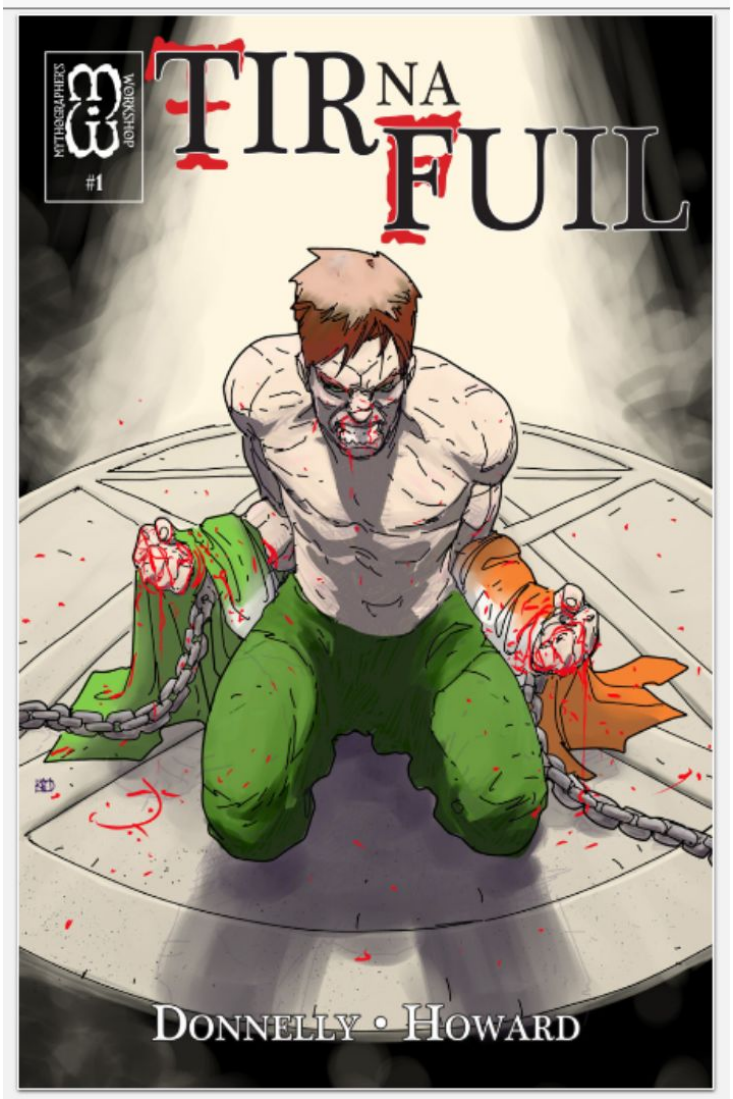



comics
PULP FICTION SERIES
STORY 1
MANHATTAN
1930
PART THREE:
HARLEM
THE CONCLUSION
MR CROWLEY

Tir na Fuil

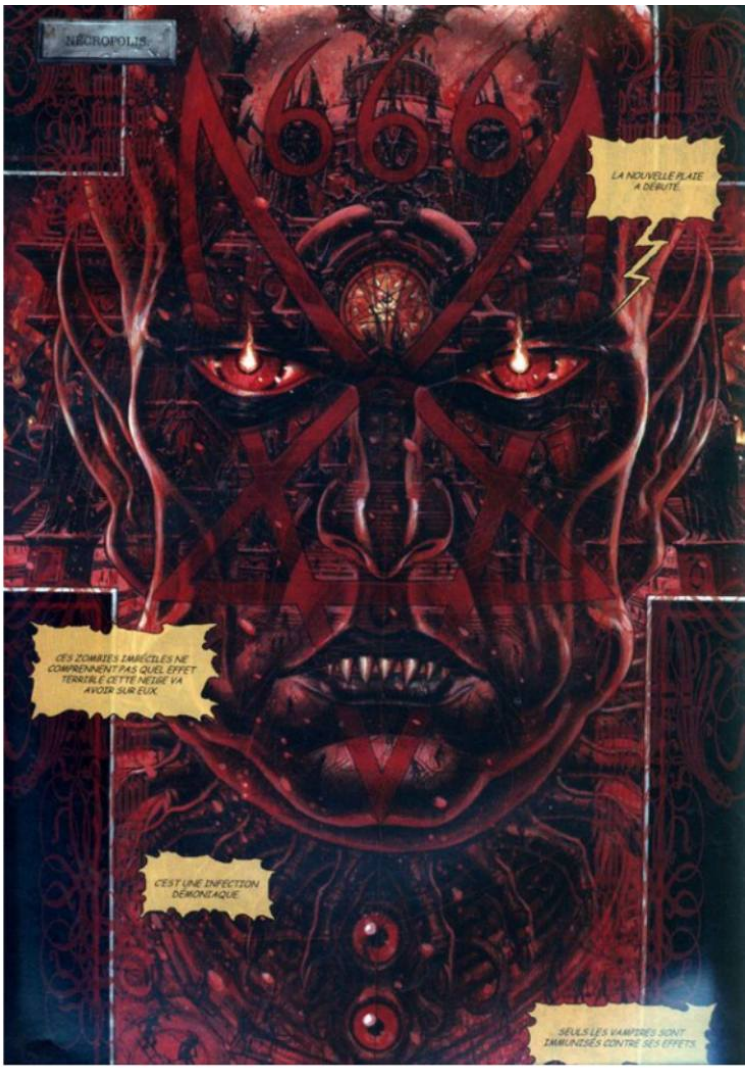
Within this comic series by Brian William Donnelly and Graeme Howard, real life Irish independence activist Michael Collins meets Crowley.


3 WORKSHOP
#0
TIR NA FUIL
DONNELLY • HOWARD


MYTHOGRAPHERS WORKSHOP
#1
TIR NA FUIL
DONNELLY • HOWARD

Requiem: Chevalier Vampire

Crowley is featured within this comic book series.


NÉCROPOLIS
666
LA NOUVELLE PLAIE A DÉBUTÉ.
CES ZOMBIES IMBÉCILES NE COMPRENNENT PAS QUEL EFFET TERRIBLE CETTE NEIGE VA AVOIR SUR EUX.
C'EST UNE INFECTION DÉMONIAQUE.
SEULS LES VAMPIRES SONT IMMUNISÉS CONTRE SES EFFETS.

BLACK SABBAT DE DRACULA, CHANCELLOR OF THE BANK OF BLOOD.
HE SETS THE EXCHANGE RATE OF THE LITRE AGAINST OTHER CURRENCIES...
BACK ON EARTH, HE WAS ALEISTER CROWLEY, THE GREAT BEAST, "THE WICKEDEST MAN IN THE WORLD". HE WROTE "THE BOOK OF THE LAW".

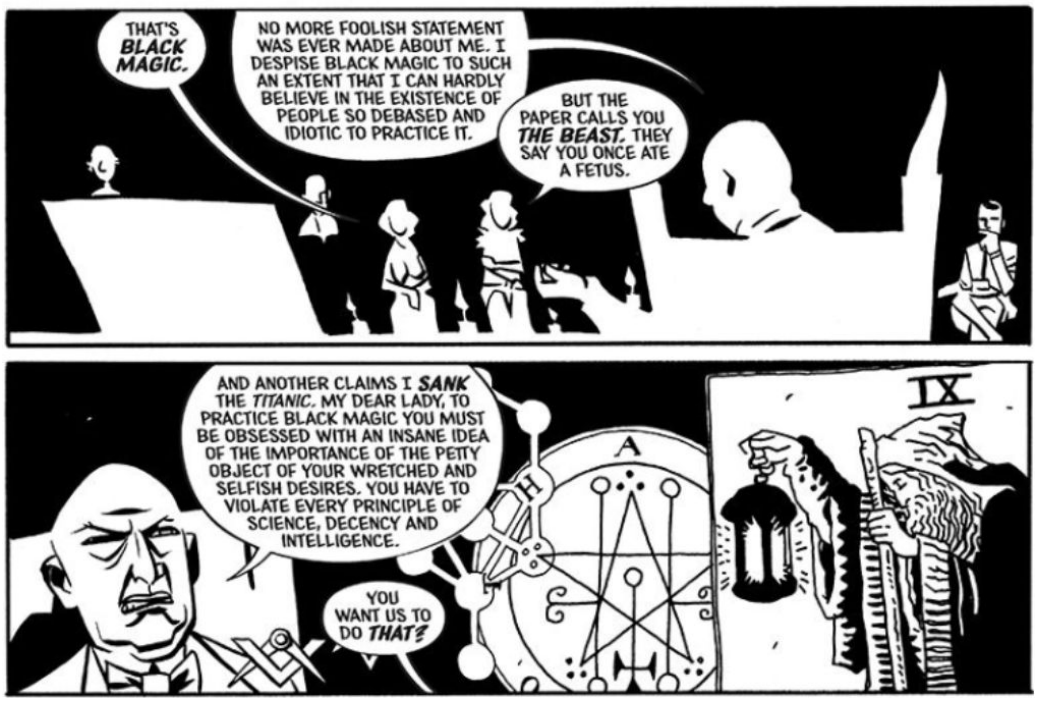
The bottom right reads, “Back on Earth he was Aleister Crowley, the Great Beast, ‘The wickedest man in the world.’ He wrote ‘The Book of the Law.’”

Aleister & Adolf

This graphic novel was writer Douglas Rushkoff and with artwork by Michael Avon Oeming. Crowley did once actually state, “Before Hitler was, I am.”

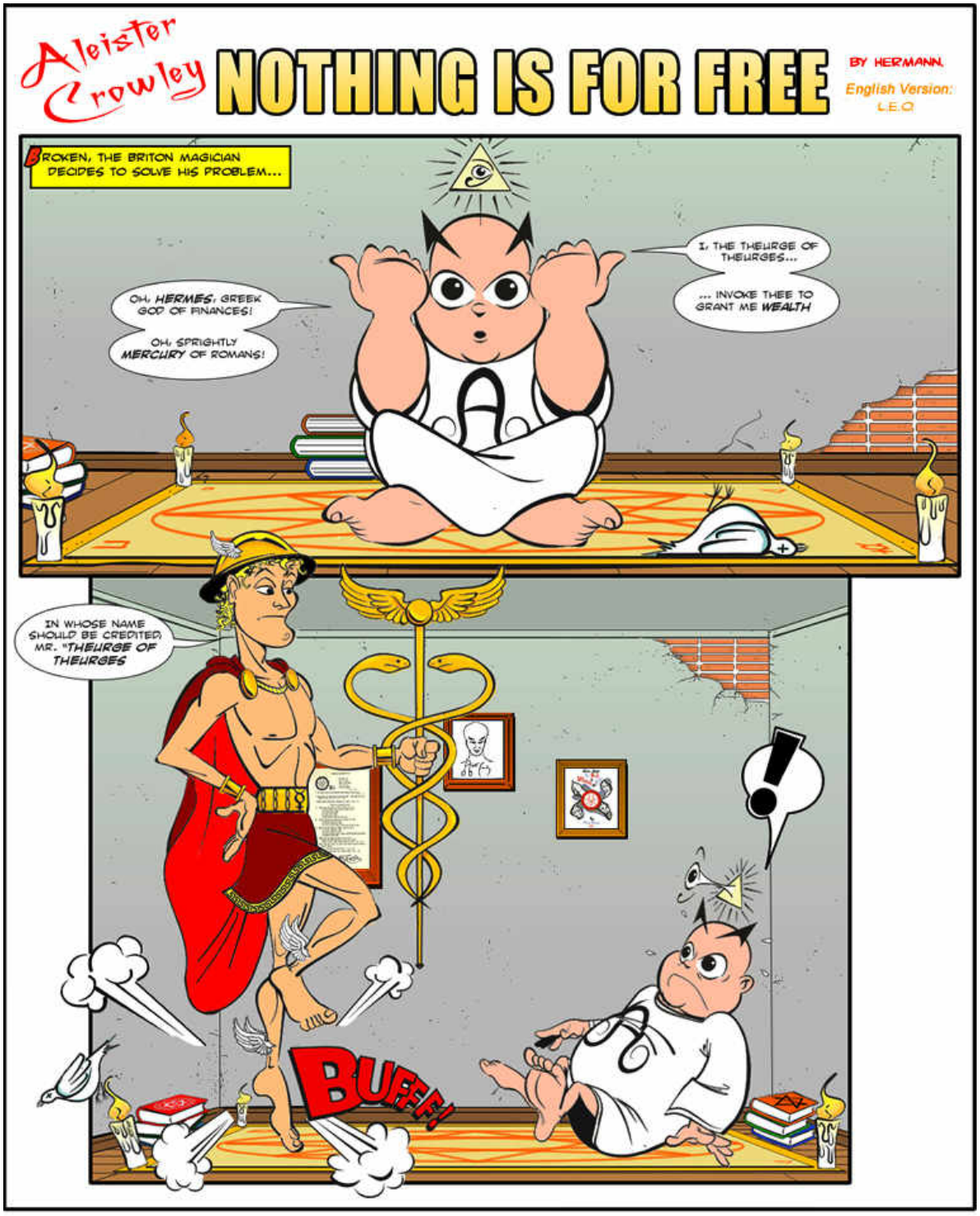
"Rushkoff is a cultural treasure and an eccentric author of big, strange ideas, never less than fascinating and always entertaining."
—WARREN ELLIS
ALEISTER & ADOLF
DOUGLAS RUSHKOFF
MICHAEL AVON OEMING

LET THE INITIATION COMMENCE.
NO. FINISH IT.


THAT'S BLACK MAGIC.
NO MORE FOOLISH STATEMENT WAS EVER MADE ABOUT ME. I DESPISE BLACK MAGIC TO SUCH AN EXTENT THAT I CAN HARDLY BELIEVE IN THE EXISTENCE OF PEOPLE SO DEBASED AND IDIOTIC TO PRACTICE IT.
BUT THE PAPER CALLS YOU THE BEAST. THEY SAY YOU ONCE ATE A FETUS.
AND ANOTHER CLAIMS I SANK THE TITANIC. MY DEAR LADY, TO PRACTICE BLACK MAGIC YOU MUST BE OBSESSED WITH AN INSANE IDEA OF THE IMPORTANCE OF THE PETTY OBJECT OF YOUR WRETCHED AND SELFISH DESIRES. YOU HAVE TO VIOLATE EVERY PRINCIPLE OF SCIENCE, DECENCY AND INTELLIGENCE.
YOU WANT US TO DO THAT?
A
H
IX

Nothing is for Free

This comic features Crowley invoking Hermes: originally written in Portuguese by Herman Faulstich.


Aleister Crowley
NOTHING IS FOR FREE
BY HERMANN.
English Version: L.E.O.
BROKEN, THE BRITON MAGICIAN DECIDES TO SOLVE HIS PROBLEM...
OH, HERMES, GREEK GOD OF FINANCES!
OH, SPRIGHTLY MERCURY OF ROMANS!
I, THE THEURGE OF THEURGES...
... INVOKE THEE TO GRANT ME WEALTH
IN WHOSE NAME SHOULD BE CREDITED MR. "THEURGE OF THEURGES
BUFF!

Promethea

The titled of a comic series created by J. H. Williams III, Mick Gray, and the openly occultist Alan Moore. The entire series is occultist, this one features a child Crowley and a ceremonial pose.

Alan Moore and Grant Morrison are two very popular authors of comics who are occultists. They write their occult worldviews and practices directly into comics which are geared mostly towards children. Examples of where they have incorporated Aleister Crowley into their works include *Promethea*, *From Hell* and *Arkham Asylum*.

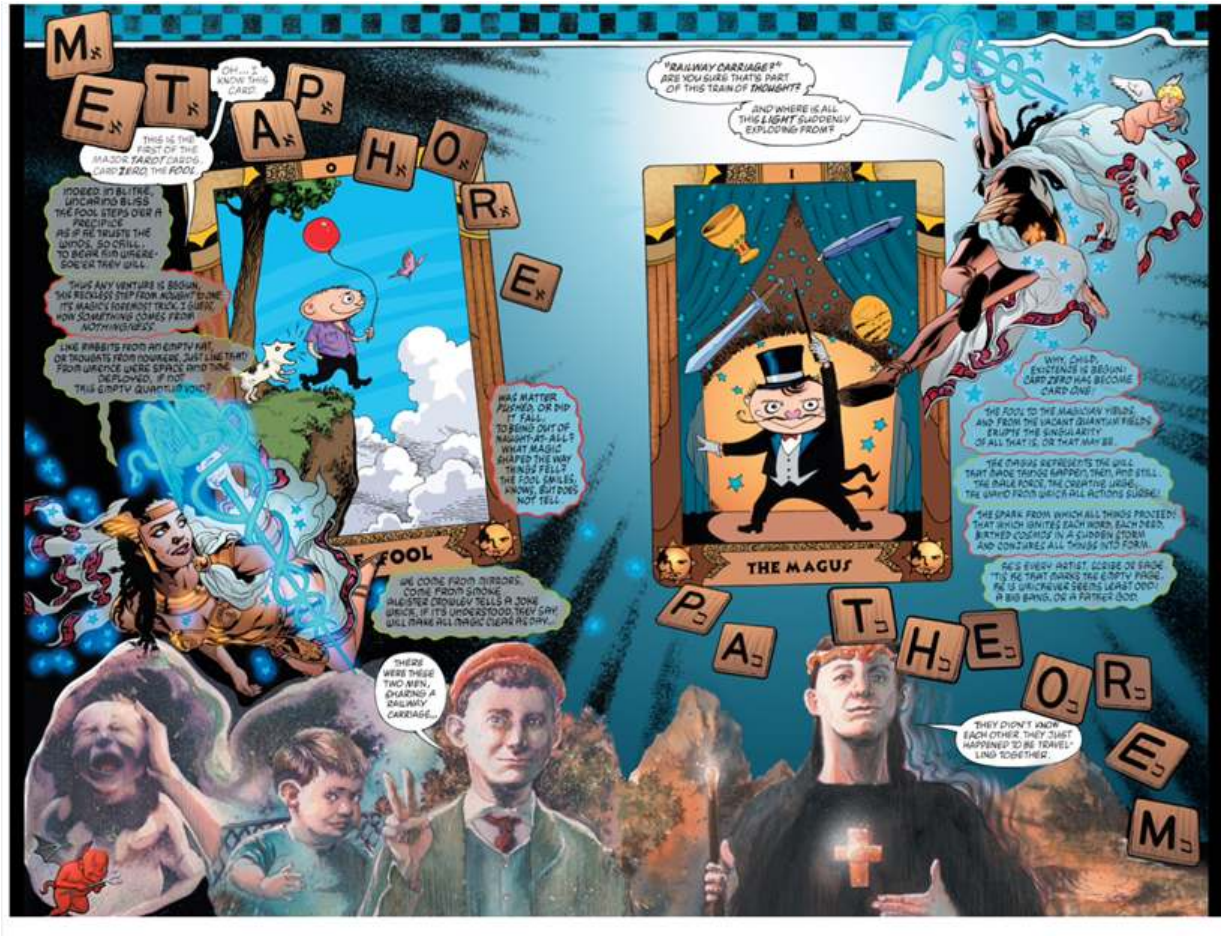
Moore has stated:

> I can understand Aleister Crowley – who I think was a great intellect that was sometimes let down by his own flair for showmanship — but he did a lot to generate the scary aura of the magician that you find these sad, Crowleyite [****] making a fetish of. The ones who say "oh we're into Aleister Crowley because he was the wickedest man in the world, and we're also into Charles Manson because we're bad. And we are middle-class as well, but we're bad".
> There are some people who seek evil – I don't think there is such a thing as evil – but there are people who seek it as a kind of Goth thing…The traditional definition of magic – and I think this comes from Crowley who laid down a lot of the ground rules…[51]

Moore notes that "the first date that I give in *Watchmen* [a comic from which a movie was made], the 12th of October, is Crowley's birthday. I didn't know that at the time," he elucidates:

> My *real* interest in Crowley, i.e. in actually reading his books, thoroughly – and yes, I've got a signed Crowley as well – that only goes back to '94 when I became seriously interested in magic but obviously, I'd known about Crowley ever since I was twelve, when I had my spate of reading Dennis Wheatley occult paperbacks and being told that Aleister Crowley was the wickedest man

in the world. There are references to Crowley in *V for Vendetta* [another comic from which a movie was made], there's references to Faust, the magical motto of John Faust.
There's little things that reminded me of Crowley. The "two faces of anarchy" in *V for Vendetta*, the destroyer followed by the creator…
I worked Crowley into *From Hell* [another comic from which a movie was made] as a small boy, I had some guy from the Californian branch of the Ordo Templi Orientis talking to me and he was sort of saying "Oh, I thought that was really good, the way you have Crowley sucking the candy cane, because that's obviously a reference to the sign of silence," and I thought "Yeah! I guess it is!" because I just hadn't thought of that.
It's more like I knew you were interested in Crowley so I went back and reading your older stuff, I just found it there, these ideas…[52]


METAPHORE
PATHEOREM
OH... I KNOW THIS CARD!
THIS BE THE FIRST OF THE MAJOR TAROT CARDS CARD ZERO, THE FOOL.
INDEED, IN BLITHE, UNCARING BLISS THE FOOL STEPS OVER A PRECIPICE AS IF HE TRUSTS THE WORLD, SO CHILL, TO BEAR HIM WHERE-SOE'ER THEY WILL.
THUS ANY VENTURE IS BEGUN, THIS RECKLESS STEP FROM NOUGHT TO ONE. IT'S MAGIC'S FOREMOST TRICK, I GUESS, HOW SOMETHING COMES FROM NOTHINGNESS.
LIKE RABBITS FROM AN EMPTY HAT, OR THOUGHTS FROM NOWHERE, JUST LIKE THAT! FROM UNFOCUS WERE SPACE AND TIME, DEFOCUSED, IF NOT THIS EMPTY QUANTUM VOID?
WAS MATTER PUSHED, OR DID IT FALL, TO BEING OUT OF NAUGHT-AT-ALL? WHAT MAGIC SHAPED THE WAY THINGS FELL? THE FOOL SMILES, KNOWS, BUT DOES NOT TELL.
FOOL
WE COME FROM MIRRORS, COME FROM SMOKE. ALEISTER CROWLEY TELLS A JOKE WHICH, IF IT'S UNDERSTOOD, THEY SAY WILL MAKE ALL MAGIC CLEAR AS DAY.
THERE WERE THESE TWO MEN, SHARING A RAILWAY CARRIAGE...
"RAILWAY CARRIAGE?" ARE YOU SURE THAT'S PART OF THIS TRAIN OF THOUGHT?
AND WHERE IS ALL THIS LIGHT SUDDENLY EXPLODING FROM?
I
THE MAGUS
WHY, CHILD, EXISTENCE IS BEGUN! CARD ZERO HAS BECOME CARD ONE!
THE FOOL TO THE MAGICIAN YIELDS AND FROM THE VACANT QUANTUM FIELDS ERUPTS THE SINGULARITY OF ALL THAT IS, OR THAT MAY BE.
THE CIRCLE REPRESENTS THE WILL THAT MADE THINGS HAPPEN, THEN, AND STILL - THE BASIC FORCE, THE CREATIVE URGE, THE WIND FROM WHICH ALL ACTIONS BLOW.
THE SPARK FROM WHICH ALL THINGS PROCEED! THAT WHICH UNITES EACH WORK, EACH DEED, BATHED COSMOS IN A SUDDEN STORM AND CONJURES ALL THOSE INTO FORM.
AS EVERY ARTIST, CLOSE OR SHOE TELLS ME THAT BEARS THE EMPTY PAGE, HE IS WHICHEVER SEEMS LEAST ODD: A BIG BANG, OR A FATHER GOD.
THEY DIDN'T KNOW EACH OTHER. THEY JUST HAPPENED TO BE TRAVELLING TOGETHER.

Recommended Reading:

My consideration of Christopher Knowles' book "Our Gods Wear Spandex: The Secret History of Comic Book Heroes" and the aforementioned Jeffrey J. Kripal "Mutants and Mystics: Science Fiction, Superhero Comics, and the Paranormal" both of which I review in my book *The Necronomiconjob, Liber III*.

I list my sources for this chapter at this endnote.[53]

Other likewise books:
Richard Reynold “Super Heroes: A Modern Mythology”

B. J. Oropeza “The Gospel According to Superheroes: Religion and Popular Culture”

Greg Garrett “Holy Superheroes! Revised and Expanded Edition: Exploring the Sacred in Comics, Graphic Novels, and Film”

A. David Lewis “Graven Images: Religion in Comic Books & Graphic Novels”

Stephen Skelton “The Gospel According to the World's Greatest Superhero”

Ben Saunders “Do The Gods Wear Capes?: Spirituality, Fantasy, and Superheroes”

The UK’s Telegraph Reports on Satanic Hollywood

Helen O'Hara wrote an interesting article for the UK’s *Telegraph* titled, “When the Devil was hot: how Church of Satan founder Anton LaVey seduced Hollywood” (March 15, 2016 AD).

She begins with a dismissive tactic, “Religious zealots and Illuminati-conspiracy theorists often claim that Hollywood is in league with the Devil, and that most or all of its stars sold their soul to get ahead.” In other words, since the claims are made by they whom she takes it upon herself to label “Religious zealots and Illuminati-conspiracy theorists” you can feel free to dismiss them as nutters.

This is a classic committal of the logical fallacy of both the ad hominem and genetic fallacy: bypassing discrediting an argument by attacking those making it and claiming that an argument is invalid due to its source.

Well, I do not know who sold what to whom but that “Hollywood is in league with the Devil” is obvious on many fronts:
1) consider the unethical content of the majority of their movies, consider that they all but refuse to make movies about traditional Christian family values (even though those movies are always big money makers), 2) they manipulate Bible stories out of any recognizable form (often peppering or premising such tales with Gnosticism), etc., etc., etc. and etc.

She then simply asserts, without a counter argument, that “They’re wrong, at least in the literal sense (a few souls may have been traded metaphorically).” Well, there is something at least.

After a *nothing to see here* style intro, she notes, “For a brief period in the late Sixties, a man called Anton LaVey, founder of the Church of Satan, made inroads in the town and named film stars among his ranks.”

In fact, the article is subtitled, “For a brief period in the late Sixties LaVey was rubbing shoulders with movie stars and Satanism took on a glamorous edge. But the brutal Manson murders changed everything.”

She seems to assume that Hollywood was influenced and then forgot about the whole thing, move on and *that’s all folks*; but let us see.

It is noted that via his work at the Clyde Beatty Circus *Church of Satan* founder and *Satanic Bible* author Anton LaVey, “became well-versed in the many rackets to separate the rubes from their money” (as per his official biography). Well, this is Hollywood 101, to the tune of millions.

LaVey, “adopted the motto of British occultist Aleister Crowley, ‘Do as thou wilt shall be the whole of the Law’ (also a line from Rabelais),” and, as per above, I would add *et al*.

It is also noted that LaVey’s rituals “involving lots in the way of naked women, who lay down and became ‘altars’ for ‘High Mass.’”

Well, within the Stanley Kuberick movie *Clockwork Orange* manikins of women are used at the hallucinogenic *Korova Milk Bar* as (altar-like) tables.

O'Hara notes that “An early attempt to ignite interest in the church saw LaVey put on nightclub shows with topless ‘witches’ and a bikini-clad ‘Inquisitioner’, something too few religions have tried.” Wrong again, back in the day this was Paganism 101 what with temple prostitution, sex rituals, etc.

Starring as the
POOR DEVIL
Satan
Swings
Baby!

Former “Church of Satan” priest and “Temple of Set” founder (Ret. US Army Lt Col) Michael Aquino, Sammy Davis Jr. and Anton LaVey.
Davis in Knights Templar regalia.

The aforementioned actress Jayne Mansfield, known for “boundary-pushing sexuality in the 1950s” became LaVey’s girlfriend and High Priestess. A sorted affair ensued involving LaVey reportedly cursing Mansfield’s lawyer Sam Brody, Mansfield’s son being mauled by a lion, LaVey and his adherents appealing to Satan for his healing and ultimately, Brody and Mansfield dying in a car wreck.

Jayne Mansfield at Satanic ritual.

O'Hara then asserts that Roman Polanski's 1968 AD movie *Rosemary's Baby*, based on Ira Levin's book, had LaVey playing "the Devil himself in the rape of Rosemary." Well, this is not very well known actually. The *Internet Movie Database* notes that Clay Tanner played the "Devil (uncredited)." Speculations are twofold, that LaVey was consulted, since

the movie is about Satanism and may have played the Devil during the scene mentioned above. O'Hara does note, “It's an uncredited role.”

A year after the release of *Rosemary’s Baby*’s Charles Manson’s “family” murdered Roman Polanski’s wife Sharon Tate. This event, so claims O'Hara, “put paid to any notion that Satanism might become mainstream.” Well, there are ties between the Church of Satan and Manson’s cult-family and one of these is that Susan Atkins “had danced as a topless vampire in a LaVey show called the Witches’ Sabbath before joining the Manson family.”

Susan Atkins at Satanic ritual.

Another Manson cult victim was Jay Sebring “who had attended LaVey’s church around the same time as Davis.”

L to R: Jay Sebring, Roman Polanski and Sharon Tate

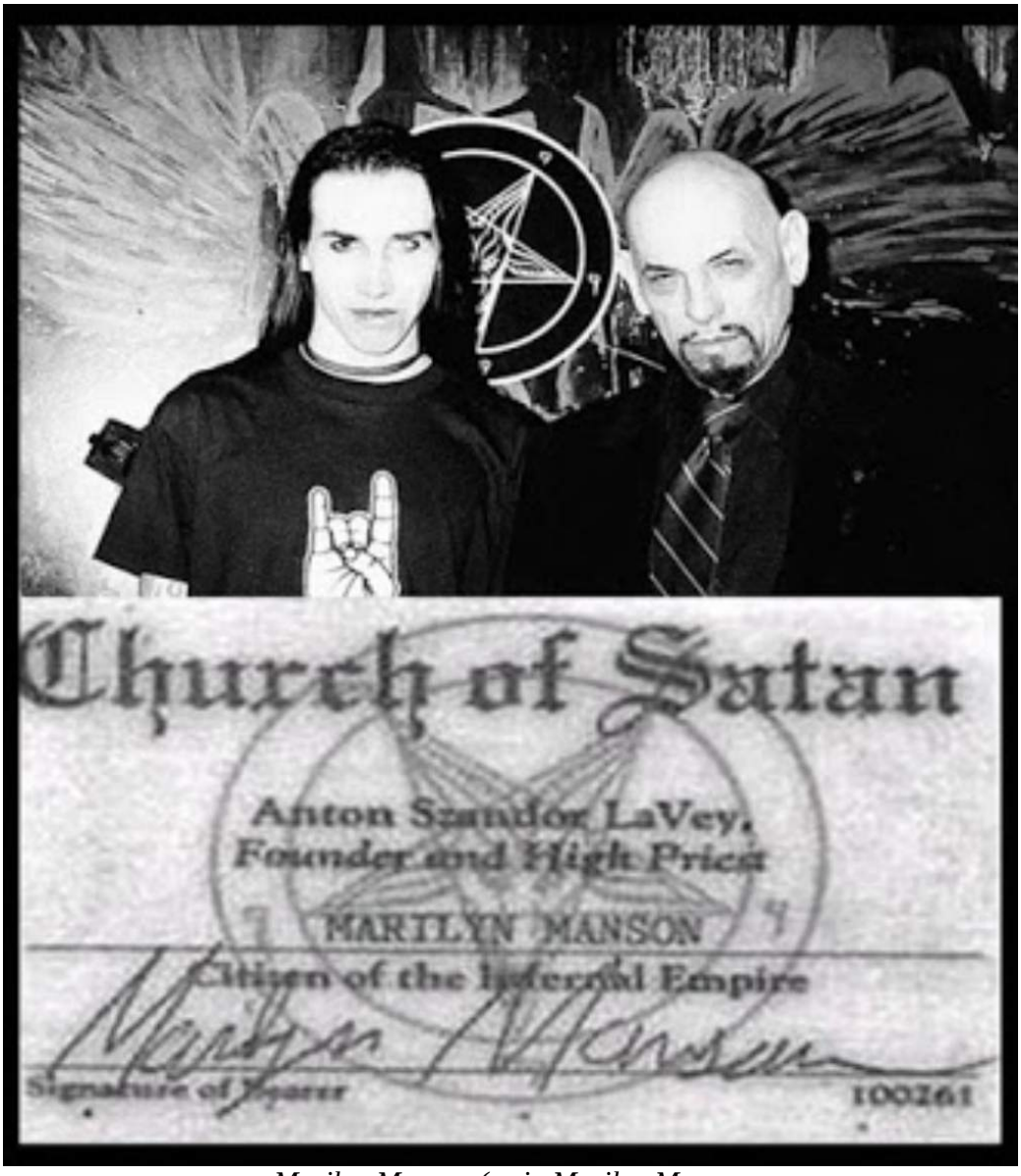
O'Hara pinpoints this era as the Church of Satan's "high point" which was followed "in the late 1980s and 1990s" by a people being "terrified of a Satanist menace, which met hysteria in cases like the trial of the West Memphis Three."

There was a certainly level of "Satanic panic" and yet, people take actions according to their believes and it would be utterly unprecedented if, for some never elucidated reason, Satanist are the only ones who never commit crimes based on their beliefs.

This is particularly so when we consider that two of the most influential Satanists of the past century were Aleister Crowley and Anton LaVey both of whom affirmed that Satanic ritual human sacrifice murder is a-okay.

Also, Since O'Hara refers to the *West Memphis Three* case as involving, "three teenage heavy metal fans wrongly convicted of child murder," note that beyond that which I wrote within this work you can read my article about Echols having essentially kept a diary of sorts about how he became progressively more and more possessed, see my article *Diary of a Possessed Man?*[54]

A few hard rock stars, notably Marilyn Manson, associated with LaVey in these later years – he didn't enjoy their music and preferred by this point to stay at home playing classic 40s love songs on his organ – but his organization was a shadow of even its limited height.



Marilyn Manson (as in Marilyn Monroe and Charles Manson) with Anton LaVey.

It is noted that "LaVey died in 1997, in a Catholic hospital" and his church's center of operations moved from San Francisco from to, get this, New York's *Hell's Kitchen*.

We also learn that today the church focuses on, for example, “women’s reproductive rights” which means that they are actively campaigning for a continuation of human child sacrifice which is known as abortion.

Thus, these are some of the issues covered in the article which is not very Hollywood heavy after all along with some corrections and elucidations.

Appendix: Wicca, the goddess, Witchcraft, Paganism and History

Perhaps the most difficult essay I have ever written is *Sacred Abortion*.[55] It was emotionally and spiritually draining to read, muse and write about people who sought to turn the brutal and painful murder of beautiful, innocent and defenseless human babies into a blessed sacred rite.

In that essay I noted:

> ...a reference to a mythical matriarchal society in which, since women ruled, everything was perfect. This society is utterly unsubstantiated by history and archaeology and even feminists have spoken out against this myth pointing out that falsehood does not help the cause of feminism.

In the light of this fact and as it pertains to Wicca, the goddess, witchcraft and Paganism I wanted to quote, in full, the text of an article by Charlotte Allen entitled *The Scholars and the Goddess* published in *The Atlantic* and subtitled, “Historically speaking, the ‘ancient’ rituals of the Goddess movement are almost certainly bunk.”

Following is the text of the article which will be followed by a relevant quote from C. S. Lewis:

> Wicca, sometimes known as the Goddess movement, Goddess spirituality, or the Craft, appears to be the fastest-growing religion in America. Thirty years ago only a handful of Wiccans existed. One scholar has estimated that there are now more than 200,000 adherents of Wicca and related “neopagan” faiths in the United States, the country where neopaganism, like many formal religions, is most flourishing. Wiccans-who may also call themselves Witches (the capital W is

meant to distance them from the word's negative connotations, because Wiccans neither worship Satan nor practice the sort of malicious magic traditionally associated with witches) or just plain pagans (often with a capital P)-tend to be white, middle-class, highly educated, and politically involved in liberal and environmental causes. About a third of them are men. Wiccan services have been held on at least fifteen U.S. military bases and ships.

Many come to Wicca after reading The Spiral Dance: A Rebirth of the Ancient Religion of the Great Goddess (1979), a best-selling introduction to Wiccan teachings and rituals written by Starhawk (né Miriam Simos), a Witch (the term she prefers) from California. Starhawk offers a vivid summary of the history of the faith, explaining that witchcraft is "perhaps the oldest religion extant in the West" and that it began "more than thirty-five thousand years ago," during the last Ice Age. The religion's earliest adherents worshipped two deities, one of each sex: "the Mother Goddess, the birthgiver, who brings into existence all life," and the "Horned God," a male hunter who died and was resurrected each year. Male shamans "dressed in skins and horns in identification with the God and the herds," but priestesses "presided naked, embodying the fertility of the Goddess."

All over prehistoric Europe people made images of the Goddess, sometimes showing her giving birth to the "Divine Child-her consort, son, and seed." They knew her as a "triple Goddess"-practitioners today usually refer to her as maiden, mother, crone-but fundamentally they saw her as one deity. Each year these prehistoric worshippers celebrated the seasonal cycles, which led to the "eight feasts of the Wheel": the solstices, the equinoxes, and four festivals-Imbolc (February 2, now

coinciding with the Christian feast of Candlemas), Beltane (May Day), Lammas or Lughnasad (in early August), and Samhain (our Halloween).

This nature-attuned, woman-respecting, peaceful, and egalitarian culture prevailed in what is now Western Europe for thousands of years, Starhawk wrote, until Indo-European invaders swept across the region, introducing warrior gods, weapons designed for killing human beings, and patriarchal civilization. Then came Christianity, which eventually insinuated itself among Europe's ruling elite. Still, the "Old Religion" lived, often in the guise of Christian practices.

Starting in the fourteenth century, Starhawk argued, religious and secular authorities began a 400-year campaign to eradicate the Old Religion by exterminating suspected adherents, whom they accused of being in league with the devil. Most of the persecuted were women, generally those outside the social norm-not only the elderly and mentally ill but also midwives, herbal healers, and natural leaders, those women whose independent ways were seen as a threat.

During "the Burning Times," Starhawk wrote, some nine million were executed. The Old Religion went more deeply underground, its traditions passed down secretly in families and among trusted friends, until it resurfaced in the twentieth century. Like their ancient forebears, Wiccans revere the Goddess, practice shamanistic magic of a harmless variety, and celebrate the eight feasts, or sabbats, sometimes in the nude.

Subject to slight variations, this story is the basis of many hugely popular Goddess handbooks. It also informs the writings of numerous secular feminists-Gloria Steinem, Marilyn French, Barbara Ehrenreich,

Deirdre English-to whom the ascendancy of “the patriarchy” or the systematic terrorization of strong, independent women by means of witchcraft trials are historical givens. Moreover, elements of the story suffuse a broad swath of the intellectual and literary fabric of the past hundred years, from James Frazer’s The Golden Bough and Robert Graves’s The White Goddess to the novels of D. H. Lawrence, from the writings of William Butler Yeats and T. S. Eliot to Jungian psychology and the widely viewed 1988 public-television series The Power of Myth.

In all probability, not a single element of the Wiccan story is true. The evidence is overwhelming that Wicca is a distinctly new religion, a 1950s concoction influenced by such things as Masonic ritual and a late-nineteenth-century fascination with the esoteric and the occult, and that various assumptions informing the Wiccan view of history are deeply flawed. Furthermore, scholars generally agree that there is no indication, either archaeological or in the written record, that any ancient people ever worshipped a single, archetypal goddess-a conclusion that strikes at the heart of Wiccan belief.

IN the past few years two well-respected scholars have independently advanced essentially the same theory about Wicca‘s founding. In 1998 Philip G. Davis, a professor of religion at the University of Prince Edward Island, published *Goddess Unmasked The Rise of Neopagan Feminist Spirituality*, which argued that Wicca was the creation of an English civil servant and amateur anthropologist named Gerald B. Gardner (1884-1964). Davis wrote that the origins of the Goddess movement lay in an interest among the German and French Romantics-mostly men-in natural forces, especially those linked with women. Gardner admired the Romantics and belonged to a Rosicrucian society

called the Fellowship of Crotona-a group that was influenced by several late-nineteenth-century occultist groups, which in turn were influenced by Freemasonry.

In the 1950s Gardner introduced a religion he called (and spelled) Wica. Although Gardner claimed to have learned Wiccan lore from a centuries-old coven of witches who also belonged to the Fellowship of Crotona, Davis wrote that no one had been able to locate the coven and that Gardner had invented the rites he trumpeted, borrowing from rituals created early in the twentieth century by the notorious British occultist Aleister Crowley, among others. Wiccans today, by their own admission, have freely adapted and embellished Gardner's rites.

In 1999, Ronald Hutton, a well-known historian of pagan British religion who teaches at the University of Bristol, published *The Triumph of the Moon*. Hutton had conducted detailed research into the known pagan practices of prehistory, had read Gardner's unpublished manuscripts, and had interviewed many of Gardner's surviving contemporaries. Hutton, like Davis, could find no conclusive evidence of the coven from which Gardner said he had learned the Craft, and argued that the "ancient" religion Gardner claimed to have discovered was a mélange of material from relatively modern sources.

Gardner seems to have drawn on the work of two people: Charles Godfrey Leland, a nineteenth-century amateur American folklorist who professed to have found a surviving cult of the goddess Diana in Tuscany, and Margaret Alice Murray, a British Egyptologist who herself drew on Leland's ideas and, beginning in the 1920s, created a detailed framework of ritual and belief. From his own experience Gardner included such

Masonic staples as blindfolding, initiation, secrecy, and "degrees" of priesthood. He incorporated various Tarot-like paraphernalia, including wands, chalices, and the five-pointed star, which, enclosed in a circle, is the Wiccan equivalent of the cross.

Gardner also wove in some personal idiosyncrasies. One was a fondness for linguistic archaisms: "thee," "thy," "'tis," "Ye Bok of ye Art Magical." Another was a taste for nudism: Gardner had belonged to a nudist colony in the 1930s, and he prescribed that many Wiccan rituals be carried out "skyclad." This was a rarity even among occultists: no ancient pagan religion is known, or was thought in Gardner's time, to have regularly called for its rites to be conducted in the nude. Some Gardnerian innovations have sexual and even bondage-and-discipline overtones. Ritual sex, which Gardner called "The Great Rite," and which was also largely unknown in antiquity, was part of the liturgy for Beltane and other feasts (although most participants simulated the act with a dagger-another of Gardner's penchants-and a chalice). Other rituals called for the binding and scourging of initiates and for administering "the fivefold kiss" to the feet, knees, "womb" (according to one Wiccan I spoke with, a relatively modest spot above the pubic bone), breasts, and lips.

Hutton effectively demolished the notion, held by Wiccans and others, that fundamentally pagan ancient customs existed beneath medieval Christian practices. His research reveals that outside of a handful of traditions, such as decorating with greenery at Yuletide and celebrating May Day with flowers, no pagan practices-much less the veneration of pagan gods-have survived from antiquity. Hutton found that nearly all the rural seasonal pastimes that folklorists once viewed as "timeless" fertility rituals, including the Maypole dance,

actually date from the Middle Ages or even the eighteenth century. There is now widespread consensus among historians that Catholicism thoroughly permeated the mental world of medieval Europe, introducing a robust popular culture of saints' shrines, devotions, and even charms and spells. The idea that medieval revels were pagan in origin is a legacy of the Protestant Reformation.

Hutton has also pointed out a lack of evidence that either the ancient Celts or any other pagan culture celebrated all the "eight feasts of the Wheel" that are central to Wiccan liturgy. "The equinoxes seem to have no native pagan festivals behind them and became significant only to occultists in the nineteenth century," Hutton told me. "There is still no proven pagan feast that stood as ancestor to Easter"-a festival that modern pagans celebrate as Ostara, the vernal equinox.

Historians have overturned another basic Wiccan assumption: that the group has a history of persecution exceeding even that of the Jews. The figure Starhawk cited-nine million executed over four centuries-derives from a late-eighteenth-century German historian; it was picked up and disseminated a hundred years later by a British feminist named Matilda Gage and quickly became Wiccan gospel (Gardner himself coined the phrase "the Burning Times"). Most scholars today believe that the actual number of executions is in the neighborhood of 40,000. The most thorough recent study of historical witchcraft is *Witches and Neighbors* (1996 AD), by Robin Briggs, a historian at Oxford University.

Briggs pored over the documents of European witch trials and concluded that most of them took place during a relatively short period, 1550 to 1630, and were largely confined to parts of present-day France, Switzerland,

and Germany that were already racked by the religious and political turmoil of the Reformation. The accused witches, far from including a large number of independent-minded women, were mostly poor and unpopular. Their accusers were typically ordinary citizens (often other women), not clerical or secular authorities. In fact, the authorities generally disliked trying witchcraft cases and acquitted more than half of all defendants. Briggs also discovered that none of the accused witches who were found guilty and put to death had been charged specifically with practicing a pagan religion.

If Internet chat rooms are any indication, some Wiccans cling tenaciously to the idea of themselves as institutional victims on a large scale. Generally speaking, though, Wiccans appear to be accommodating themselves to much of the emerging evidence concerning their antecedents: for example, they are coming to view their ancient provenance as inspiring legend rather than hard-and-fast history. By the end of the 1990s, with the appearance of Davis's book and then of Hutton's, many Wiccans had begun referring to their story as a myth of origin, not a history of survival. "We don't do what Witches did a hundred years ago, or five hundred years ago, or five thousand years ago," Starhawk told me. "We're not an unbroken tradition like the Native Americans." In fact, many Wiccans now describe those who take certain elements of the movement's narrative literally as "Wiccan fundamentalists."

An even more controversial strand of the challenge to the Wiccan narrative concerns the very existence of ancient Goddess worship. One problem with the theory of Goddess worship, scholars say, is that the ancients were genuine polytheists. They did not believe that the

many gods and goddesses they worshipped merely represented different aspects of single deities. In that respect they were like animistic peoples of today, whose cosmologies are crowded with discrete spirits. “Polytheism was an accepted reality,” says Mary Lefkowitz, a professor of classics at Wellesley College. “Everywhere you went, there were shrines to different gods.” The gods and goddesses had specific domains of power over human activity: Aphrodite/Venus presided over love, Artemis/Diana over hunting and childbirth, Ares/Mars over war, and so forth. Not until the second century, with the work of the Roman writer Apuleius, was one goddess, Isis, identified with all the various goddesses and forces of nature.

As Christianity spread, the classical deities ceased to be the objects of religious cults, but they continued their reign in Western literature and art. Starting about 1800 they began to be associated with semi-mystical natural forces, rather than with specific human activities. In the writings of the Romantics, for example (John Keats’s “Endymion” comes to mind), Diana presided generally over the woodlands and the moon. “Mother Earth” became a popular literary deity. In 1849 the German classicist Eduard Gerhard made the assertion, for the first time in modern Western history, that all the ancient goddesses derived from a single prehistoric mother goddess. In 1861 the Swiss jurist and writer Johann Jakob Bachofen postulated that the earliest human civilizations were matriarchies. Bachofen’s theory influenced a wide range of thinkers, including Friedrich Engels, a generation of British intellectuals, and probably Carl Jung.

By the early 1900s scholars generally agreed that the great goddess and earth mother had reigned supreme in ancient Mediterranean religions, and was toppled only

when ethnic groups devoted to father gods conquered her devotees. In 1901 the British archaeologist Sir Arthur Evans excavated the Minoan palace at Knossos, on Crete, uncovering colorful frescoes of bull dancers and figurines of bare-breasted women carrying snakes. From this scant evidence Evans concluded that the Minoans, who preceded the Zeus-venerating Greeks by several centuries, had worshipped the great goddess in her virgin and mother aspects, along with a subordinate male god who was her son and consort. Throughout the 1920s and 1930s archaeologists excavating Paleolithic and Neolithic sites in Europe and even Pueblo Indian settlements in Arizona almost reflexively proclaimed the female figurines they found to be images of the great goddess.

The archaeologists drew on the work of late-nineteenth-century anthropologists. A belief that Stone Age peoples (and their "primitive" modern counterparts) did not realize that men played a role in human procreation was popular among many early British and American anthropologists. Female fertility was an awesome mystery, and women, as the sole sources of procreation, were highly honored.

This notion-that hunter-gatherer societies couldn't figure out the birds and the bees-has since been discredited, but "it was very intriguing to people mired in Victorianism," according to Cynthia Eller, a professor of religious studies at Montclair State University, in New Jersey, who is writing a book on the subject. "They wanted to find a blissful sexual communism, a society in which chastity and monogamy were not important," Eller says. It was the same general impulse that led Margaret Mead to conclude in the 1920s that Samoan adolescents indulged in guilt-free promiscuity before marriage.

Mellaart's conclusions were bolstered by the work of the late Marija Gimbutas, a Lithuanian-born archaeologist who taught at the University of California at Los Angeles until 1989. Gimbutas specialized in the Neolithic Balkans. Like Mellaart, she tended to attach religious meaning to the objects she uncovered; the results of her Balkan digs were published in 1974 under the title *The Gods and Goddesses of Old Europe*. In 1982 Gimbutas reissued her book as *The Goddesses and Gods of Old Europe*, and she began seeing representations of the Goddess, and of female reproductive apparatus (wombs, Fallopian tubes, amniotic fluid), in a huge array of Stone Age artifacts, even in abstractions such as spirals and dots.

In 1993 Ian Hodder, a Stanford University archaeologist, began re-excavating Çatalhöyük, using up-to-date techniques including isotopic analysis of the skeletons found in the graves. "Your bones reflect what you eat, even if you died nine thousand years ago," Hodder says. "And we found that men and women had different diets. The men ate more meat, and the women ate more plant food. You can interpret that in many ways. A rich protein diet is helpful for physical activity, so you could say that the men ate better-but you could also argue that the women preferred plant food. What it does suggest is that there was a division of labor and activity"-not necessarily the egalitarian utopia that Goddess worshippers have assumed.

Hodder's team also discovered numerous human figurines of the male or an indeterminate sex, and found that the favorite Çatalhöyük representation was not women but animals. None of the art the team uncovered conclusively depicts copulation or childbirth. Hodder, along with most archaeologists of his generation, endeavors to assess objects in the context of where they

were unearthed-a dramatic change from the school of archaeology that was in vogue at the time of Mellaart's and Gimbutas's excavations.

He points out that almost all the female figurines at Çatalhöyük came from rubbish heaps; the enthroned nude woman was found in a grain bin. "Very little in the context of the find suggests that they were religious objects," Hodder says. "They were maybe more like talismans, something to do with daily life." Furthermore, excavations of sites in Turkey, Greece, and Southeastern Europe that were roughly contemporaneous with the Çatalhöyük settlement have yielded evidence-fortifications, maces, bones bearing dagger marks-that Stone Age Europe, contrary to the Goddess narrative, probably saw plenty of violence.

Lynn Meskell, an archaeologist at Columbia University who has published detailed critiques of Gimbutas's work, complains that Gimbutas and her devotees have promoted a romanticized "essentialist" view of women, defining them primarily in terms of fecundity and maternal gentleness. "You have people saying that Çatalhöyük was this peaceful, vegetarian society," says Meskell. "It's ludicrous. Neolithic settlements were not utopias in any sense at all."

Despite their ire, both Starhawk and Eisler, along with many of their adherents, seem to be moving toward a position that accommodates, without exactly accepting, the new Goddess scholarship, much as they have done with respect to the new research about their movement's beginnings. If the ancients did not literally worship a mother goddess, perhaps they worshipped her in a metaphoric way, by recognizing the special female capacity for bearing and nourishing new life-a capacity to which we might attach the word "goddess" even if

prehistoric peoples did not. “Most of us look at the archaeological artifacts and images as a source of art, or beauty, or something to speculate about, because the images fit with our theory that the earth is sacred, and that there is a cycle of birth and growth and regeneration,” Starhawk told me. “I believe that there was an Old Religion that focused on the female, and that the culture was roughly egalitarian.”

Such faith may explain why Wicca is thriving despite all the things about it that look like hokum: it gives its practitioners a sense of connection to the natural world and of access to the sacred and beautiful within their own bodies. I am hardly the first to notice that Wicca bears a striking resemblance to another religion-one that also tells of a dying and rising god, that venerates a figure who is both virgin and mother, that keeps, in its own way, the seasonal “feasts of the Wheel,” that uses chalices and candles and sacred poetry in its rituals. Practicing Wicca is a way to have Christianity without, well, the burdens of Christianity.

“It has the advantages of both Catholicism and Unitarianism,” observes Allen Stairs, a philosophy professor at the University of Maryland who specializes in religion and magic. “Wicca allows one to wear one’s beliefs lightly but also to have a rich and imaginative religious life.”

“Diotima Mantineia,” age forty-eight, is the associate editor of the Web site The Witches’ Voice, found at witchvox.com (she would not divulge her real name, partly because she lives in a southern town that she believes is unfriendly to neopagans). She summed up her feelings on the debunking of the official Wiccan narrative this way:

> “It doesn’t matter to me how old Wicca is, because when I connect with Deity as Lady and Lord, I know that I am connecting with something much larger and vaster than I can fully comprehend. The Creator of this universe has been manifesting to us for all time, in the forms of gods and goddesses that we can relate to. This personal connection with Deity is what is meaningful. For me, Wicca works to facilitate that connection, and that is what really matters.

The statement, “Wicca allows one to wear one’s beliefs lightly but also to have a rich and imaginative religious life” reminded me of this statement by C. S. Lewis:

> One reason why many people find Creative Evolution [aka *Life-Force philosophy*] so attractive is that it gives one much of the emotional comfort of believing in God and none of the less pleasant consequences.
>
> When you are feeling fit and the sun is shining and you do not want to believe that the whole universe is a mere mechanical dance of atoms, it is nice to be able to think of this great mysterious Force rolling on through the centuries and carrying you on its crest.
>
> If, on the other hand, you want to do something rather shabby, the Life-Force, being only a blind force, with no morals and no mind, will never interfere with you like that troublesome God we learned about when we were children.
>
> The Life-Force is a sort of tame God.
> You can switch it on when you want, but it will not bother you.
> All the thrills of religion and none of the cost.
> Is the Life-Force the greatest achievement of wishful thinking the world has yet seen?[56]

Appendix: Crowley's Scarlet Harem

"One can always replace a woman in a few days"
—Crowley; letter dated January 17, 1929 AD

"Practically all women ought to be chloroformed at 35…they're all whores, anyhow"
—Crowley; diary entry, January 3 & 4, 1931 AD

Considering such views, and these are the tamer ones, it is no wonder that Crowley held a utilitarian view of women; they could serve as his *Scarlet Woman*, as his muse or simply as a, shall we say, receptacle for biological matter.

This list seeks to chronicle Crowley's female cohorts who played the various roles noted above. To this list could be appended a lengthy addendum of unknown, unnamed prostitutes, et al. could be added if such detailed information was available.

Listing his male sexual partners would surely produce a list that eclipses this one since Crowley was a bisexual and employed homosexuality into his magickal workings.

Retired US Army Intelligence officer, Col Michael Aquino, former priest of Anton LaVey's *Church of Satan* and founder of the *Temple of Set* noted the following with regards to the legal battle between US Army Maj Grady McMurtry and Kenneth Grant regarding the legitimate chartered of the US Grand Lodge of the *OTO* (*Scroll of Set*, Vol. XII no. 5, Oct. 1986 AD):

> While sitting in the courtroom watching Judge Legge preside sternly over the slug-out, I couldn't help wondering if he had any idea he was ruling on which group had legal claim to anal sex as the supreme religious sacrament in the United States.

As we consider his female harem and his many, many, many attempts at rearing children, particularly a male, note that his children died in utero or

otherwise very early in life. In this regard note a relevant and troubling statement by Crowley (*Book of the Law*, III:43):

> Let the Scarlet Woman beware!... If pity and compassion and tenderness visit her heart; if she leave my work to toy with old sweetnesses; then shall my vengeance be known. I will slay me her child.

As we have seen, Crowley had many pseudonyms and magickal name/titles. Likewise, the listed women who follow are often a.k.a. as something else.

Note that there are a lot of blanks as information on many of these women is very hard to come by. They will be listed by the time of their involvement with Crowley and then alphabetically for those for whom we found no specific dates.

For each, we will seek to list the dates of when they were “Involved with Crowley,” what they were “Also known as,” their “Lifespan,” what magickal group they were a “Member of” and “Relevant info.”

The list will include the following women (in the following order):

> Rose Kelly, Leila Ida Nerissa Bathurst Waddell, Mary D'este Sturges, Jeanne Robert Foster, Helen Westley, Alice Ethel Coomaraswamy, Gerda Maria Von Kothek, Evangeline Smith Adams, Anna Katherine Miller, Roddie Minor, Leah (Lea) Hirsig, Elsa Lowensohn Lincke, Bertha Almira Prykryl, Marie Rohling (Roehling), Eva Tanguay, Dorothy Troxel, Dorothy Olsen, Kasimira Bass, Maria Teresa Sanchez De Miramar, Hanni Larissa Jaeger, Bertha Busch, Evelyn Pearl Brooksmith, Deirdre Patricia Macalpine, Jane Cheron, Margaret Binetti, Kitty Von Hansmester, Frieda Harris, Ada Leverson, Anna Catherine Miller, Alice Richardson, Anny Ringler, Ninette Shumway, Elaine Simpson, Vera Stepp, Susan Strong, Greta Valentine, Ann White, and Sarah Jane Wolfe.

Herein begins the list.

ROSE KELLY
Involved with Crowley:
1903-1906 AD

Also known as:
Ouarda (Arabic for *rose*) the Seeress

Lifespan:
1874-1932 AD

Member of:

Relevant info:
She gave birth to Crowley's daughter in 1904 AD whom Crowley named Nuit Ma Ahathoor Hecate Sappho Jezebel Lilith and who died of typhoid in 1906 AD.
Rose got pregnant again and gave birth to another daughter named Lola Zaza who disowned Crowley and lived from 1907-1990 AD.
Along the way, she took to drinking very heavily (too heavily for even Crowley's liking) and was institutionalized in 1909 AD; some claim that it was solely due to her alcoholism.
Crowley invoked the Egyptian god Thoth and Rose went into trance and delivered a message to Crowley, "They are waiting for you. Later that year Crowley invoked the Egyptian god Horus and Rose identified that the "They" to which she had referred was Horus and his sidekick Aiwass.

To reiterate, whilst on a visit to Cairo they spent a night in the Giza pyramids' king's chamber and visited the Boulak Museum. Crowley directed Rose to find Horus and the lead him to a mortuary stele dating to the seventh century BC; the stele of *Ankh-ef-en-Khonsu I* which has come to be known as the *stele of revealing*. To Crowley's delight, it was the museum's exhibit number 666. The stele depicts Horus receiving a sacrifice from the deceased.
This revelation resulted in his having channeled *The Book of the Law* which was actually dictated to him via a being who stood behind him as he wrote.

LEILA IDA NERISSA BATHURST WADDELL

Involved with Crowley:
1910-1916 AD

Also known as:
Laylah, Soror Agatha, Princess Bathurst, Mother of Heaven, The Scarlet Woman, Sister Cybele, and Whore of Babylon.

Lifespan:
Bathurst, New South Wales 1880-1932 AD

Member of:
A ∴ A ∴ , OTO, and Founding member of the Rites of Eleusis.

Relevant info:
Writer, musician, student of Crowley's as well as a sex partner and muse.
Besides being a student of the occult she was also a writer and musician.
She co-wrote *Magick: Book IV* with Crowley.
Crowley actually branded her on the chest with what he termed "The Mark of the Beast" and exercised other masochisms upon her.
Died from uterine cancer.

MARY D'ESTE STURGES
Involved with Crowley:
1911-1916 AD

Also known as:
Mary Dempsey, Mary Desti, Mary Preston, and Soror Virakam.

Lifespan:
Quebec 1871-1931 AD

Member of:
Argentum Astrum/Silver Star/A ∴ A ∴

Relevant info:
Author.

Crowley noted that she put him touch with Abuldiz and thus, helped with Book 4.
Died of leukemia in 1931 AD.

JEANNE ROBERT FOSTER
Involved with Crowley:
1915 AD

Also known as:
Jeanne Oliver, Julia Elizabeth Oliver, Soror Hilarion, and The Cat (after the Egyptian god Pasht).

Lifespan:
USA 1879–1970 AD

Member of:
Argentum Astrum/Silver Star/A ∴ A ∴ , the OTO), etc.

Relevant info:
Fashion model, journalist and poet.
Was married at the time.
She urged him to term himself “Magus.”
She was barren and thus, could not produce the desired son for whom Crowley longed. Yet, it is said that she did produce a magickal son for him. Yet, Charles Stansfeld Jones (1886–1950 AD aka Frater Achad) was born nine months after Crowley’s sex-magick with Jeanne.

HELEN WESTLEY
Involved with Crowley:
1915 AD

Also known as:
Helen Hollis, and The Snake (after the Egyptian god Apophis).

Lifespan:
USA 1879-1942 AD

Member of:

Relevant info:
Editor, journalist, model.
Crowley referred to her as possessing “evil intelligence.”
Was married whilst having a, short lived, affair with Crowley in 1915 AD after various attempts at producing a male child (including magickal workings) failed.
Crowley notes, “Her intellect was brilliant but cynical. She had lost faith in the universe.”

ALICE ETHEL COOMARASWAMY
Involved with Crowley:
1916-1917 AD

Also known as:
Alice Richardson, The Monkey, and Ratan Devi.

Lifespan:

Member of:

Relevant info:
She became pregnant but ended up miscarrying.

GERDA MARIA VON KOTHEK
Involved with Crowley:
1916-1917 AD

Also known as:
Gerda Schumann, and The Owl.

Lifespan:
Dresden, Deutschland (Germany) 1896-1967 AD

Member of:

Relevant info:
She was a prostitute and met Crowley when she was 19 years old.

EVANGELINE SMITH ADAMS
Involved with Crowley:
1916 AD

Also known as:

Lifespan:
USA 1868-1932 AD

Member of:

Relevant info:
Astrologer.
Crowley ghostwrote two books on astrology for her and sacrificed/crucified a frog.

ANNA KATHERINE MILLER
Involved with Crowley:
1917 AD

Also known as:
The Dog (after the Egyptian, the dog-headed, god of the dead Anubis), and Cyptis (Aphrodite).

Lifespan:

Member of:

Relevant info:

RODDIE MINOR
Involved with Crowley:
1917-1918 AD

Also known as:
Roddie Zimm, The Camel, Soror Achitha, Eve, and Mrs. Zain.

Lifespan:
USA 1884-1979 AD

Member of:

Relevant info:
Pharmacist.
Married at the time yet, separated.
Crowley notes that she put him in touch with *Amalantrah* (which is the name of a *working* so named after the being that was summoned). The being discussed the correct spelling of *Baphomet* and it was from this working that Crowley painted Lam. The being was thought to be the deceased spirit of a dead Tibetan Lama (Djwhal Khul; the same "Tibetan" with whom Alice Bailey dealt?).

LEAH (LEA) HIRSIG
Involved with Crowley:
1918-1923 AD

Also known as:
Alostrael (the womb, or grail, of God), Ape of Thoth or simply Ape, Contessa Lea Harcourt, and The Bride of Chaos.

Lifespan:
Switzerland 1883-1975 AD

Member of:
Abbey of Thelema, A ∴ A ∴ (which Aleister Crowley founded along with George Cecil Jones and J.F.C. Fuller), and OTO.

Relevant info:
In 1918 or 1919 AD she sought out Crowley due to her interest in the occult along with her sister Alma (aka Marion/Marian Dockerill). Alma ended up writing an expose on Crowley titled *My Life in a Love Cult: A Warning to All Young Girls* (spoiler alert: what's love got to do with it? Nothing; this was about sex magick).
Leah helped found the *Abbey of Thelema* in Cefalù, Italy. Crowley notes that she "was instrumental in guiding" him "to a deeper understanding of the Law of Thelema…Over and over again, she smote into my soul that I must understand the way of the gods…"
She became a styled evangelist for Crowley's system and was also, connect the dots here, a schoolteacher in the USA.
She once asked Crowley to paint her as "a dead soul."
She had a daughter by Crowley named Anne Leah (aka *Poup* which is French for "puppet"); she was born on February 1920 AD and died on October 15, 1920 AD.
In 1924 AD she wrote to Crowley, "I hereby renounce the title of Scarlet Woman and pass it on to the Scarlet Concubine of your desire."
She prostituted herself in Paris, France for some time and then moved to the USA.

ELSA LOWENSOHN LINCKE
Involved with Crowley:
1918 AD

Also known as:
Bazedon, Toad, and Scorpion 4.

Lifespan:

Member of:

Relevant info:

BERTHA ALMIRA PRYKRYL
Involved with Crowley:
1918 AD

Also known as:
Bertha Bruce

Lifespan:

Member of:

Relevant info:
Crowley basically says that she “Delayed assumption of duties, hence made way for No. 7.”

MARIE ROHLING (ROEHLING)
Involved with Crowley:
1918 AD

Also known as:
Marie Lavroff, The Dragon, Soror Olun, and Scorpion 2.

Lifespan:

Member of:

Relevant info:
Crowley noted that she helped to inspire Liber CXI.

EVA TANGUAY
Involved with Crowley:
1918 AD

Also known as:
Scorpion 1

Lifespan:

Member of:

Relevant info:

DOROTHY TROXEL
Involved with Crowley:
1918 AD

Also known as:
Soror Wesrun, 333, and 888.

Lifespan:

Member of:

Relevant info:
Was a musician, assisted with magickal workings later worked for the Army Map Service.

DOROTHY OLSEN
Involved with Crowley:
1925-1926 AD

Also known as:
Soror Astrid

Lifespan:
USA 1892-1981 AD

Member of:
A ∴ A ∴

Relevant info:
As Crowley wrote in his diary during the Cefalu period, “She knows and loves the God in me, not the man.”
Gave birth to Crowley’s daughter but the child died.

KASIMIRA BASS
Involved with Crowley:

1927-1928 AD

Also known as:
Poland

Lifespan:

Member of:

Relevant info:

MARIA TERESA SANCHEZ DE MIRAMAR
Involved with Crowley:
1928-1930 AD

Also known as:
Maria Theresa Sanchez Ferrari, Old Nile, and High Priestess of Voodoo.

Lifespan:
Nicaraguan

Member of:

Relevant info:
Married Crowley in in 1929 AD separate in 1930 AD.
She was committed to Colney Hatch mental hospital (later called Friern Hospital) in 1931 AD and was there for circa three decades when she died therein.

HANNI LARISSA JAEGER
Involved with Crowley:
1929-1931 AD

Also known as:
Anu, and The Monster.

Lifespan:

Member of:

Relevant info:
Model and artist.
She was 10 years old when she met Crowley.

BERTHA BUSCH
Involved with Crowley:
1931-1933 AD

Also known as:
Billy/Billie

Lifespan:
Swiss

Member of:

Relevant info:
They experienced a violent relationship and she once stabbed him. One of Crowley's diary entries note, "Bill drunk again. HELL, I may have to cane her."
She ended up in a mental hospital.

EVELYN PEARL BROOKSMITH
Involved with Crowley:
1933-1936 AD

Also known as:
Evelyn Pearl Driver

Lifespan:

Member of:

Relevant info:

DEIRDRE PATRICIA MACALPINE
Involved with Crowley:
1933 and 1936-1938 AD

Also known as:
Deirdre Doherty, and Pat.

Lifespan:

Member of:

Relevant info:
When she was 19 years old, she simply approached Crowley and asked to have his child. He, of course, granted her request and they bore a boy in 1937 AD named Aleister Ataturk who changed his name to Randall Gair or Randall Gair (or Giair) Doherty and was aka Charles Edward d'Arquires. He died in a car accident in 2002 AD.
Reportedly, Deirdre had no interest in Crowley nor his craft; why then she would seek him out and desire to bear a child with him is deeply mysterious.

JANE CHERON
Involved with Crowley:

Also known as:

Lifespan:

Member of:

Relevant info:
She was involved in the sex magick (mostly of a homosexual nature) working of January 1, 1914 AD which involved the partaking in great quantities of opium.

MARGARET BINETTI

Involved with Crowley:

Also known as:

Lifespan:

Member of:

Relevant info:
Crowley became engaged to her while having quite a few other women in his active harem.
She is said to have had no interest in the occult, and thus no sympathy towards his excuses for womanizing.

KITTY VON HANSMESTER
Involved with Crowley:

Also known as:

Lifespan:

Member of:

Relevant info:

FRIEDA HARRIS
Involved with Crowley:

Also known as:
Marguerite Freida Bloxham, Soror Tzaba, Lady Harris, Tzaba (which means *Hosts* and equals 93), and Jesus Chutney.

Lifespan:
England 1877-1962 AD

Member of:
A ∴ A ∴ , OTO, and Order of the Eastern Star (aka co-Masonry).

Relevant info:
Author and painter.
Crowley commissioned her to illustrate his Thoth tarot card deck (even though she was sending him money) which he meant to be traditional. However, she, supposedly not very interested in the occult (despite her involvement in it) emphasized the importance of saturating the project with his magickal knowledge. Through the process of the project she became what some have termed *erratic*.

ADA LEVERSON
Involved with Crowley:

Also known as:
The Spinx

Lifespan:
1859-1936 AD

Member of:

Relevant info:
Novelist. Began to, briefly, have a sexual relationship with Crowley while he was married to Rose Kelly.

ANNA CATHERINE MILLER
Involved with Crowley:

Also known as:

Lifespan:

Member of:

Relevant info:

ALICE RICHARDSON

Involved with Crowley:

Also known as:
Alice Ethel, and Ratan Devi.

Lifespan:

Member of:

Relevant info:
Actress, performer of Indian songs.
Was married at the time.
Miscarried Crowley's baby in 1916 AD.

ANNY RINGLER
Involved with Crowley:

Also known as:

Lifespan:

Member of:

Relevant info:
She was a Hungarian with whom Crowley engaged in a sadomasochistic sexual relationship.
Crowley wrote the following about this poor sad woman:

> "She had passed beyond the region where pleasure had meaning for her. She could only feel through pain, and my own means of making her happy was to inflict physical cruelties as she directed…intensified as it was by the environment of the self-torturing soul of Russia, that I became inspired to create…"

For example, once after abusing her for circa one hour he was inspired to draft "Hymn to Pan" and "Ecclesiae Gnosticae Catholicae Canon Missae," succinctly known as the "Gnostic Mass."

NINETTE SHUMWAY
Involved with Crowley:

Also known as:
Isabella Fraux, Augustine Fraux, and Soror Cypris (after Aphrodite).

Lifespan:
Decazeville, France 1894-1989 AD

Member of:

Relevant info:
Gave birth to a daughter named Astarte Lulu Panthea in 1922 AD (died 2005 AD).
Crowley may have also been the father of another of Ninette's daughters named Isabella (aka Mimi).

ELAINE SIMPSON
Involved with Crowley:

Also known as:
Beatrice Irwin, and Soror Donorum Dei Dispensatis Fidelis.

Lifespan:
1875-? AD

Member of:
Hermetic Order of the Golden Dawn.

Relevant info:
She chastised Crowley for not following the instructions given him in *The Book of the Law*; he was to recluse himself on an island and translate the text into every language on Earth.
She sided with MacGregor Mathers in the *Golden Dawn* dispute but also attempted to help Crowley recover ritual paraphernalia. They were caught red handed and an altercation ensued.

Her mother Alice Hall was also a member of the Golden Dawn and also of the Royal Asiatic Society.

VERA STEPP
Involved with Crowley:

Also known as:
Lola

Lifespan:

Member of:

Relevant info:
An actress whom Crowley used as a *muse* and sex partner while still married to Rose Kelly.
Aleister Crowley's second daughter with Rose Kelly was named Lola Zaza (1907-1990) after his adultery partner Vera "Lola" Stepp.

SUSAN STRONG
Involved with Crowley:

Also known as:

Lifespan:
USA 1870-1946 AD

Member of:

Relevant info:
Soprano singer.
Married at the time.
Crowley credited her as inspiration for his play *Tannhauser*.

GRETA VALENTINE
Involved with Crowley:

Also known as:
Greta Mary Sequeira

Lifespan:
England 1907-1998 AD

Member of:

Relevant info:
She introduced Frieda Harris to Crowley.

ANN WHITE
Involved with Crowley:

Also known as:
Sorer Veritus, Nelson White, and Frater Zarathustra.

Lifespan:
USA 1938-2003 AD

Member of:
Ordo Templi Astarte (OTA), The Temple of Truth and also involved with The White Light magazine, and The Technology Group.

Relevant info:

SARAH JANE WOLFE
Involved with Crowley:

Also known as:
The Red Flame, and Soror Estai.

Lifespan:
USA 1875-1958 AD

Member of:

A ∴ A ∴ , founding member and lodge master of the Agape Lodge of the OTO.

Relevant info:
Actress.
Proponent of ouija board usage.

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